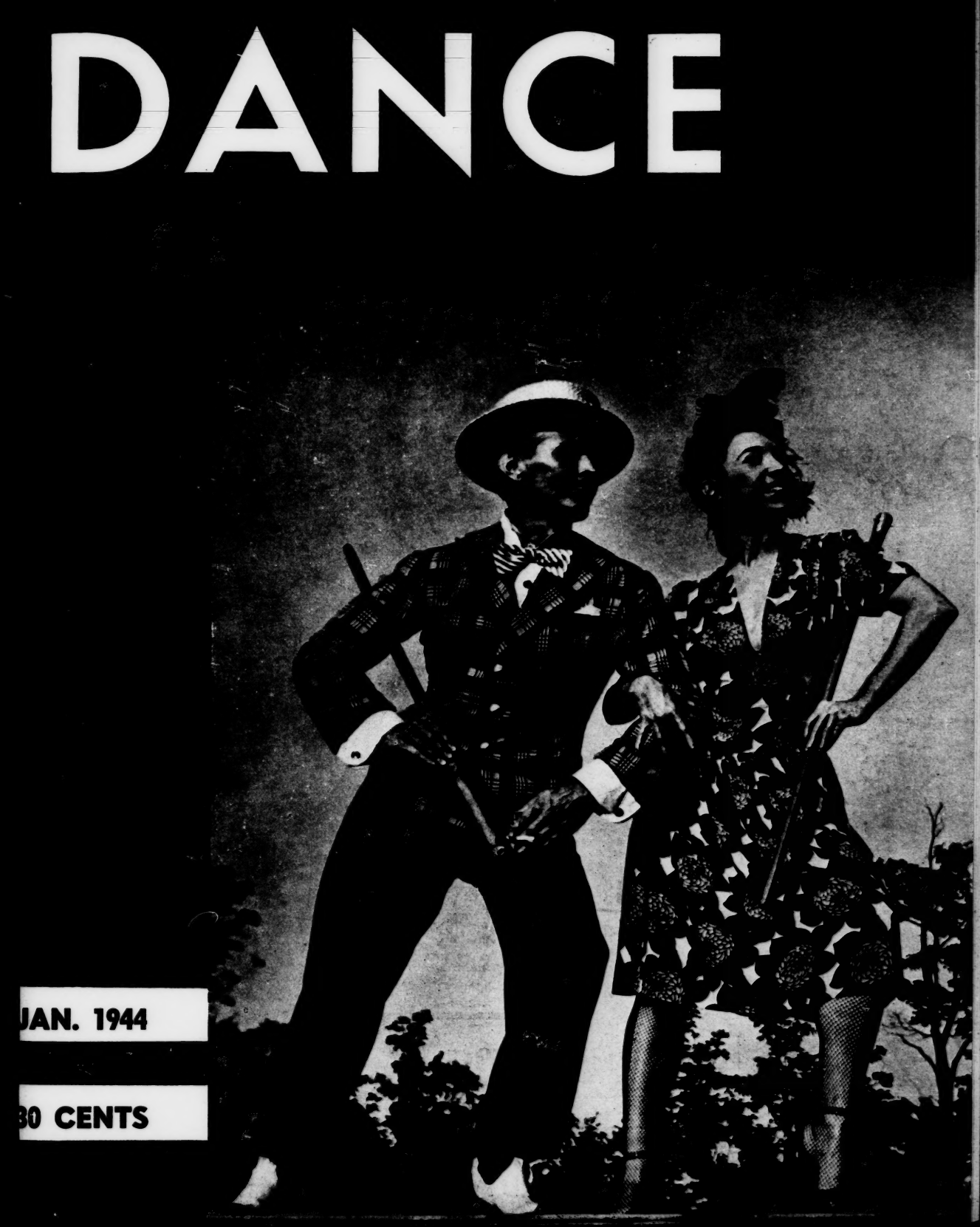
DANCE



JAN. 1944

30 CENTS

LET'S JOIN THE MARCH OF DIMES

Here is the story of Phyllis Rule, a youngster stricken at the age of two by infantile paralysis, who grew up to become a dancer.

Phyllis was stricken with polio while on vacation. A slight limp developed in her right foot which persisted and increased in severity. Massage treatment was advised. This was done, and the little girl was enrolled in the School for Crippled Children. When she was four, she learned to swim. At the age of six she was wearing a knee-length brace. Three years later she began to study dancing, still wearing the brace.

While in high school, she not only continued her dancing lessons, but became proficient in singing and in art. In 1939 a "Boost Newark" poster contest was sponsored by the Newark Chamber of Commerce, and Phyllis' poster took second prize out of 2100 entries. In addition to music, art and dancing, Phyllis is adept at roller skating. The brace, of course, was discarded years ago, thanks to her dancing training.

At the 1943 celebration of President Roosevelt's birthday in Trenton, New Jersey, Phyllis received tremendous applause not only for her talent and ability in dancing and singing but also in recognition of the fact that her achievements were attained despite the handicap of polio.

We here at DANCE Magazine know of hundreds of these cases. An outstanding one is Nana Gollner, stricken with infantile paralysis as a child, and now a prima ballerina. In the October issue of DANCE Magazine there is the story of Caroline Pyron. There are many other victims all over the country who are making progress with dance instruction. Teachers, mothers, children, dancers and leaders, all of us are vitally interested in conquering this dreadful disease. Teachers may have reprints of this article to distribute to mothers and children. Why not organize groups of dancers to help the March of Dimes. All of us are needed to do our share in helping this humanitarian cause.

And here's congratulations and all good wishes for a happy birthday for our President, and the best of success in his fine leadership of this great fight against infantile paralysis.

Publisher

DANCE
MAGAZINE

VOLUME XVIII **january, 1944** NUMBER 1

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IMPORTANT MARCH ISSUE

095/2

Special Artist and Concert Manager Edition

• The March issue of DANCE MAGAZINE will be a special one devoted entirely to promoting dance attractions and artists. A copy of the issue will be mailed to over 2,500 concert managers, booking agents and publicity managers of all leading hotels. The issue will be sold on the newsstands and will also go to Libraries, Schools, Teachers and all of our regular individual subscribers.

• This special March issue will provide dancers an opportunity to place their names before leading agents. It will provide dancers an opportunity to make a dramatic presentation of their work with words and pictures. The issue will be gotten up along the same lines as the Special Annual Forecast edition of Musical America.

ARTISTS!!

Write For YOUR Special Rate

Cover: Thalia Mara and Arthur Mahoney caught by photographer John Lindquist in the essence of jitterbug movement. This sparkling American couple appears soon on Broadway in "The Man I Ate for Dinner".

Vol. XVIII No. 1 — DANCE MAGAZINE — JANUARY 1944

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photo: Marcus Blechman

Mia Slavenska in a striking dance portraying Diana, Goddess of the Hunt. Costume and choreography for the creation by Miss Slavenska.

YOUTH TAKES THE HELM

by LUCILE MARSH

The whole world is looking for a new era and the dance is no exception. Those who love the dance want a profession fashioned closer to the heart's desire, a dance world where youth, beauty, talent and ideals are celebrated; one in which the vast, far away, impossible horizon of the real artist, leads the way.

Of course, there is danger that youth is inexperienced, beauty only skin deep, talent uncultivated, and ideals half-baked. But every now and then a miracle happens and such a miracle is the new Slavenska Dance Company where we have rearing, tearing youth in all its magnificence backed by the finest dance training and the most varied and complete experience.

First there is the amazing Mia Slavenska with her red gold hair and soft green eyes, her classic profile and her thoroughly modern viewpoint, her dainty, alluring personality, and her fabulous energy and drive. She is still in her early irrepressible twenties, but look at the record of her achievement.

When she was two years old, Mia Slavenska's parents moved from Slavonski-Brod, the little north Yugoslavian village where she was born, to Zagreb, the capital and cultural center of Yugoslavia, and there she was sent to study dancing with the teachers at the National Opera. Ballet was a feature of every season, and a regular company was maintained. It wasn't long before the little girl was considered the finest ballerina in the Opera Troupe. When she was nine, two ballets were composed especially for her and she danced first roles with an assurance and charm which immediately endeared her to audiences.

Shortly after these triumphs, Slavenska was taken to Paris to study with the foremost teachers, among them Bronislava Nijinska. She returned to Zagreb at the age of 16, became "ballerina assoluta" of the National Opera and was cheered widly at her gala performance with her own company in a program arranged entirely by herself.

There followed in rapid succession during the years 1936, '37 and '38 a series of successful sorties into the world of competition with the greatest artists of the day. First came the winning of the Dance Olympiad in the Olympics held in Berlin, where fourteen nations were represented by their finest dancers.

England, France, Latvia, Sweden and North Africa grew to know and love Slavenska's artistry when she toured these countries with her own dance ensemble in 1937. It was in 1938 that she joined the Ballet Russe de Monte Carlo, after having completed her Paris appearance with Lifar, in the movie "Ballerina", and in a number of concerts. That year she came to America as prima ballerina with the Ballet Russe, but she was already known to American and Canadian dance lovers through her famous performance as the tragic star of the French prize-winning motion picture "Ballerina".

Slavenska, however, is still a sweet and unaffected young girl to talk to. She confides in you that she was a scrawny, awkward little girl who didn't become the star of the class after her first ballet lesson in the usual ballerina tradition. No, she didn't like ballet, and she was sulky and the teacher's despair. But all of a sudden she began to like it and then nothing else mattered. She wanted to dance all day long.

She will also tell you she has had many things to fight. About two years ago, because of early over-practice, she suddenly put on weight. She has known what it means to starve for her art and lose the fight for the dearest thing in her life. Then she found a miracle doctor who knew just what the matter was and solved her problem. It seems that often when little girls over-practice in early life, a glandular unbalance is caused which must be adjusted.

Slavenska understands the destructive psychology of being made to come to rehearsal day after day and never being given a role for months. She never requires members of her company to attend unless they are rehearsing, and furthermore, there is no intrigue or politics in her company. She gets the best dancers available and they all get their chance to dance important parts. What an opportunity for youth!

Slavenska has seen the discouragement of young dancers touring on the low salaries that work such hardship, wasting energy and dulling inspiration. The members of her company are paid enough to protect them against the ardors of the road.

In spite of her youth Slavenska is a sweet, mature spirit with a complete dedication to her work. I asked her what she did when she didn't have enough money to finance her plans. Her answer was:

"Do without it and go right ahead. Work, imagination and determination are excellent substitutes. But you have to dedicate yourself completely if you are determined to accomplish the impossible. No parties, drinking or late hours."

Slavenska believes the future of the dance is in a union of the traditional with the new. She loves America but she feels every choreographer should stick to what he really knows and has lived through. That's why she has left the choreography of the American themes to an American choreographer.

Here's where another spectacular youth enters: David Tihmar, a fine type of young American. He has his own ideas, but is also immensely dignified and unaffected.

He tells you with great enthusiasm how interested in ballet he finds the modern young men. "Just today, four fliers stopped in, to see our rehearsals on their short furlough. At the Virginia Military Institute where we danced the cadets came in to see us and discussed ballet like veterans. The questions they asked us on dance history and technique had us thinking fast to keep up with them."

Blair, Oklahoma, was the birthplace of David Tihmar. His ancestors were pioneers of the early West, which perhaps accounts for his continual search for new phases in his own world of art.

Tihmar first became interested in dancing when he learned basic ballroom steps so he could be included in parties given by his older brothers and sisters. The local teacher had classes in many types of dancing, including tap and ballet. Tihmar took them all, and rapidly became the star pupil. In school, he was prominent in dramatics, with special emphasis on musical shows. He made up dances for himself and the chorus, and found that directing came easily.

After being graduated from high school in Denver, Colorado, David Tihmar went to Brophy College in Phoenix and from there to Los Angeles City College for a dramatics course. He had decided to become an actor, and with characteristic thoroughness wanted to know his chosen profession from theory to actual performance.

The movies beckoned, but oddly enough, it was as a dancer and not as an actor that young Tihmar went into motion pictures. At the tryout the director asked for someone who could dance.

Tihmar jumped up and said, "I can".

"Oh, I mean really dance," said the director, looking beyond him.

Tihmar immediately started right in to do his routine and got the job. He worked hard, attracted public admiration for his performance in Adolph Bolm's "Ballet Mechanique" at the Hollywood Bowl, in the Poulsen production of "Everyman", and as a star in a Charlot's Revue revival. All this was in addition to his movie work with Eleanor Powell, Grace Moore, Jeannette McDonald, Greer Garson and others in their starring vehicles.

He continued studying dancing, too. As a matter of comparison to the American Indian ceremonial dances he had known since childhood, he took up Hindu, Spanish and modern dance movements with such teachers as Ram Gopal, Jose Fernandez and Kreutzberg.

Tihmar then accompanied Anna Neagle as her partner on the trans-Canada tours made by the British actress for Canadian War Relief. When he went to Mexico City's National Theatre for two performances, public demand extended the engagement to twenty concerts. As the dancing lead in Broadway's musical comedy hit "Oklahoma!", Mr. Tihmar proved his ability as a modern ballet artist.

When Mia Slavenska visited Hollywood to plan the first groundwork for her company, she saw in Tihmar a fine performer of real integrity. She then returned to the Ballet Russe de Monte Carlo for her last starring season before leaving to form her own company. Mr. Tihmar accepted an engagement with the organization

(*Continued on Page* 27)

Slavenska with David Tihmar in a group of characterizations. Left to right: Jim and Belle Starr, the Bandit Queen, Salome, Swan and Prince.

photos: Marcus Blechman

MADLLE. CARLOTTA GRISI AND M. PERROT, IN THE POLKA, AT HER MAJESTY'S THEATRE

POLKA—THE DANCE SENSATION OF 1844

by ARTUR MICHEL

Our motion conscious age has proved that, despite all political turmoils, a new dance could become a global sensation. In the flaming 'twenties' the Charleston epidemic, for one, took terrific toll among the public. Now it is jitterbug dancing that has blitzed the ballrooms from New York to London. A dance-craze, of exactly one hundred years ago, no less world-shaking than that magnet of our dancing palaces, was the Polka. It reached its first peak, incidentally, not in New York, but in Paris.

Politics and Dance about 1840

The era was one bristling with startling contradictions. It was a time at once stagnating and fermenting, that era between the two French revolutions of 1830 and 1848. Politically it was a period of spiritual oppression that went on jointly with the growth of revolutionary ideas and socialistic theories, not only in France, but in most other European countries. In art and literature the move was toward a flight into romantic world-oblivion. On the dance-floor, one draped oneself into an attitude of bored apathy, or used the modish dances as a valve for pent-up energies, all depending upon one's social stratum. A reliable commentator of social life of the time, the poet and journalist, Heinrich Heine, gives us in one of his Parisian letters (dated February 7, 1842) the following vivid picture of these opposing forms of dance.

"What makes the balls of the fashionable worlds more wearisome than they have any right to be, according to the laws of God and man, is the prevalent mode of only seeming to dance, so that the figures are only executed while walking, and the feet are only moved in an indifferent and almost dull or sulky manner." Against this "egoistic, sham dancing" of the upper set, he found the balls of the lower classes and the other public places of amusement, full of "life and reality", though "une réalité très décolletée". "Their screeching, shrill and extravagant music accompanies a dance which touches on the 'cancan' . . . I was almost seized with terror when I was lately in one of those wild 'fêtes de nuit' which are now given in the Opéra-Comique . . . When the blare of the trumpets announces the last galop—the terrible 'galop ronde'—then the Satanic spectacle reaches the height of madness."

The patrons of these public dancing-places threw themselves with intensified fervor into those dances in which they could kick up their legs and turn and twirl till they were ready to drop. It was a time of growing enthusiasm for vehement movement, especially for rapid hopping, skipping, and springing steps. At that period, the waltz, previously so sedate and staid, became an accelerated dance. The galop mounted in popularity and the cancan, that naughty offspring of the quadrille, began to toss knees and toes higher and even higher into the air. The cancan never managed to "crash" the exclusive balls, and the galop, as a rule, was the "good-night number" of the party.

But, lo and behold! in stepped the Polka, that strange lass from far-off seething with temperament, but withal, possessing a certain natural sense of propriety, and she made her conquest in all corners of the civilized world.

The Polka had one more attribute and it was this that lent it a special romantic gleam: it was a "national dance", we, today, would say, a folk dance. National dances were a frequent sight on the stage of that day. Fanny Elssler, with her Cachucha, her Varsovienne, her Styrienne, her Tarantella, had made the national dances so well-loved on the stage, that they established themselves as a staple of virtually every ballet produced. Now there appeared on the scene a national dance that could be taken over into the drawing room.

But it took an astute dancing master to bring out the hidden charms of the Polka. For years, it had dwelled in Paris in the garb of a Cinderella and all at once was hailed and courted as a fairy princess.

A Native of Bohemia

This Cinderella sprang from Bohemian soil, and many stories about her birth, childhood and youth came trailing at her heels. Widely known is the one of Anna Chladimová, who, in 1830 (or thereabouts) worked as a servant girl in the tiny town of Kosteletz on the Elbe. One Sunday afternoon, the young folks of that spot gathered for their customary song and dance fest, and Anna did an unknown dance, singing her own accompaniment. The local teacher, Josef Neruda, took down the notes of the dance tune; they appeared in print in 1870 as the "First Polka". When the following Sunday, the students met for dancing in Kosteletz, Anna was among them, and she undertook to teach them the steps of the new dance. The students brought it to Prague, and here it reputedly was dubbed the "Polka".

This story went the round of the press and so landed in all histories of the dance. But it is, by far, not the oldest record of the Polka that is kept alive today. It was published in 1844 by a Kosteletz citizen, Vaclav Klastersky, thus just in the same year that the Polka took off from Paris to girdle the globe. At that time the Czechs exulted in the glory that their national dance had brought its fatherland, and they searched for evidences to prove the Polka's Czech origin. The Czechs were undergoing the worst political depression they had ever experienced. Hence every notice of their dance's triumph in foreign lands was music to their ears. The Polka undoubtedly stems from Bohemia, and not, as many have maintained, from Poland. Nowhere in Poland did there exist a dance with characteristics of the Polka although "Polka" may signify "The Polish Girl". It is an intricate issue, but it makes a captivating pastime to dig up the facts.

The story of Anna Chladimová may indeed have a grain of truth. There was a real Anna. She was born in 1805, married a laborer named Slezak, and died a poor widow in 1884. But the inventor of our dance, she certainly was not. Before her stay in Kosteletz, she had served as maid in various other little towns; she may have picked it up there and taken it along with her to Kosteletz. The Polka was as yet a youngster; it did not belong to the old Czech folk dances. We come across the first description of it in a noteworthy essay by the Czech writer Jaroslav Langer, printed in a Prague scientific periodical

(*Continued on Page* 30)

Above right: The first polka on the French stage danced by Mr. Raab and Mlle. Valentine in the "Polka, National Dance of Bohemia" at the Theatre de L'Ambigu Comique, Paris in 1840. Below right: The polka mania in Paris during the "forties". By courtesy of George Chaffee.

DANCE CAREER

A successful American dancer tells what every young aspirant wants to know about how to become a Broadway musical star.

With so many young people writing in asking us how to go about making a successful dance career for themselves we decided to get first hand information from some of the successful young dancers who have proven they know how it is done by getting to the top, themselves. Jane Deering, dancing star and ingenue of "Early to Bed", is one of the best examples.

Jane went to study at the Littlefield School in Philadelphia at the age of nine. She was there four years. But it didn't take her four years to decide she wanted to be a dancer. That decision was arrived at after the first year. Jane also studied Spanish dancing with Karlene Franz, and ballet with Ethel Philips and Pete Conlow. All told, she had a one-hour class lesson every day and rehearsals every evening.

She entered the American Ballet School in New York at the age of thirteen and started tutoring school to finish the regular high school course. She danced with the Ballet Caravan during the summer and fall of her fourteenth year. Then another winter of study at the American Ballet School and with Angel Cansino.

In the spring she took a job dancing at El Chico, home of Spanish atmosphere, and learned plenty. At first when they called a rehearsal in Spanish, she didn't arrive because she didn't understand enough Spanish to know a rehearsal had been scheduled. Finally, she learned the Spanish language, the Spanish ways and gestures, and made quite a success of herself under the name of Dorina del Sal.

"There they liked to dance so much," said Jane, "that they would get together in the dressing rooms and dance just for the fun of it. It was a marvelous opportunity for me to get an intimate picture of the Spanish people and their dancing.

photo: A. D. Vinci

Jane Deering, the ballerina, dancing in a classical mood and setting.

photo: Bruno

Jane Deering in her role as a Spanish dancer with which she charmed the Spanish-wise El Chico audience under the name of Dorina del Sal.

"Of course, I kept right on studying all the while. One day Shabelevsky saw me dancing in class and asked me to dance with him on a concert tour which Gordon Mendelsohn was arranging. We were on the road for three months dancing in theatres, colleges, civic auditoriums, etc. Shabelevsky was a grand person to work with.

"At this time, I had to decide what my future course would be. I decided against ballet companies because I felt they did not offer a normal, progressive career for a young American dancer. I decided to go into the so-called commercial field.

"I danced an engagement at the Copacabana doing Spanish and Ballet. The floor was slippery, and the audience too near, and I was supposed to turn continually with my arms in fifth. Well, it was hard but like everything else, you learn you can do it if you just keep on trying.

"I wanted to dance at the Rainbow Room but didn't enjoy going after jobs in those days. I just had to make myself do it. However, I walked around the block several times getting up my nerve. Then I went up and asked for Mr. Roy. I was told Mr. Roy never saw anyone after 12 noon and wasn't interested in solo dancers, anyway.

"But in two days I decided to try again. By this time

(*Continued on Page* 26)

DANCING IN THE CHURCH

by ROBERT A. STORER, Minister

Let me tell you a story. In a small mid-western town a few years ago the influence of religion was so great that dancing was taboo. The schools permitted games but not social dancing. Nowhere in town could the young people go to dance except to a tavern on the outskirts. The only recreational facilities for these boys and girls in the winter were a second-story moving picture theatre and a roller skating rink managed by an unscrupulous individual addicted to young girls and soft lights. It was not a healthy situation. The young people left town as soon as they could find jobs elsewhere.

Nobody saw it as a problem except a member of a small liberal church who was a dwarf. She was so tiny that walking down the street under a man-sized umbrella one saw only her feet. She was, however, a human dynamo in spite of her seventy years. She was responsible for most of the good reforms and the cultural projects in town. She was fond of young people and knew they wanted to dance. She was willing to have them come to the church which she attended and so was the student minister who came down from Chicago every weekend. But the church had but one room used for worship and it was carpeted. She tried to secure the high school gymnasium for Saturday night assemblies but the School Board refused. She, then, personally solicited the mothers in town and as a result a petition was circulated which bore fruit.

The high school gymnasium was opened on a Saturday night and over a hundred young people turned out. An amplifier was used for dancing and a fee of ten cents was charged to buy records. There was no dancing teacher in town so the student minister gave his services. Simple mixers were taught, marches, and basic ballroom steps, but the young people had a wonderful time. The important thing is that progress was made. Now the young high school people have their own dances, and I am sure a dancing teacher could do business in this town.

This is only one example of a situation which prevails not alone in small mid-western towns but in many urban communities. Many up-to-date progressive churches will permit their young people to dance elsewhere but frown on it in their parish halls. This is not facing the situation honestly. Young people like to dance, they will dance. Dancing is wholesome, and it is the responsibility of the church to provide for the legitimate needs of their young people.

This article is not intended as an argument with churches. I daresay not many ministers will read it. The reason I am writing this is to convince dancing teachers that there is a field for them that could be developed. Many teachers, I know, already have classes in church buildings. You may say that young people could and should come to your studios, but the fact remains that many fine young people do not take advantage of this opportunity. Their parents approve of the program of the church. You could be a part of it. If you will go to the spiritual and lay leaders of your local churches I am sure you will be able to convince some of them that a class in ballroom dancing in their church would be advantageous. You may meet with some discouragement but it is worth the effort. You will not only be helping yourself but a large group of young people who need, in this day, more than anything else, an opportunity to dance.

A grand march is a good mixer. When you get to four couples abreast everybody feels friendly and the party is well underway.

Young and older teen age dancers mingle happily in the High School class at the First Parish Church in Dorchester, Mass.

Dr. Martha Eliot, who was sent by the government to England to observe the effect of the war on adolescents, came back with the conviction that group dancing was the one project that could engage the interest of over-stimulated young people. It is a healthy outlet for their natural energies and it provides them with wholesome opportunities to meet with one another.

We have tried the experiment in our church and it has been profitable. Young people from all the nearby churches come to our high school class. A professional teacher gives instruction in modern ballroom as well as square dancing. The fee is small but the results are tremendous. The young people feel that religion is a living thing; the church feels that it is a working church as well as a worshiping church; the dancing teacher is building a reputation for herself and has the satisfaction of knowing that she is making a real contribution to the proper development of good future citizens. Why don't you try it?

DANCE MAGAZINE PICKS A WINNER

Five feet of Spanish rhythm, fire and beauty is Maria Teresa Acuna. But can she dance, you want to know? Whatever you call out, from a classic Andalucian Presentation Dance, all the way up and down to a ferocious little gypsy Fandanguillo. And what's more, no less a connoisseur than Vecheslav Swoboda wanted her to forsake her traditional dance to become a ballerina! Are you satisfied she can dance?

"Oh, yes", she will tell you, "I still continue my ballet training because every Spanish dancer needs the extension and technical brilliance that ballet gives". But her first and greatest love is the dance of Spain.

Well, anyway, DANCE Magazine just happened to see Maria Teresa rehearsing, just the usual four hour rehearsal she schedules for herself every day. But our eyes opened wider and wider; we stayed on and on. After four hours, more or less, we had seen her dance thirteen numbers, each one quite different from the other. One was with a mantilla and fan, stately, proud, with the whole history of Royalist Spain in each gesture (photograph on this page). The fan, incidentally, is not just an ordinary stage prop; it is an authentic work of art, a hundred and fifty years old, passed down through four generations to be used by Maria Teresa in this dance. The great, great grandmother to whom it originally belonged, established the Red Cross in Puerto Rico, and was decorated by his Majesty, the King of Spain, for her great contribution. The great, great grandfather had been sent to Puerto Rico by the previous king to take charge of the armed forces there, as one of the nobility.

But we are getting a bit side-tracked by these distinguished ancestors of Maria Teresa. To get back to the repertoire, there was another dance, done with a basket of flowers, an old folk dance of Valencia, in which Maria Teresa was so demure and innocent that one wanted to hide her away in the strongest castle in Spain to keep her just that way. But then came an impish, naughty little gypsy, gay, saucy and equally adorable; so we were glad we hadn't hidden Maria Teresa in that nunnery in Spain.

Then came dances with brilliant castanets and another with a fusillade of zapateados (heel taps to us), then a gypsy whirlwind that went faster and faster until our heads spun. We began to wonder if there would be anything left of this little tornado to interview when she did stop rehearsing.

Well, we worried ourselves in vain. The coolest little cucumber in the world greeted us. No, she wasn't the least bit tired, nor the slightest bit out of breath (neither from her dancing nor our august presence).

"Where did you come from?" we wanted to know.

"From Puerto Rico!" she replied with great pride.

"Just yesterday?" we asked, because we couldn't imagine her being in New York much longer without our hearing about it.

"Oh, no, a few years ago", she laughed and showed her pretty teeth and alluring dimple in the right cheek.

"But where have you been keeping yourself?" we persisted, not seeing how that could happen to us.

"I have been in Washington most of the time."

"Did you dance there?"

(*Continued on Page* 32)

photos: Gerda Peterich

Contrasting moods in the Spanish dance posed by Maria Teresa Acuna, the stately Andalucian Presentation Dance and the gypsy Fandanguillo.

MARTHA GRAHAM

by RUDOLF ORTHWINE

After a two year absence from Broadway, Martha Graham and her company of eleven present two new works.

This is written four hours after the second performance of Martha Graham at the 46th Street Theatre, and my ears are still ringing from the applause that was given this outstanding artist. The house was sold out and packed with standees in the side aisles.

I do not claim to be an expert on the Martha Graham school of the dance, nor can one call me one of her followers. But, boy, if any one has followers, she surely has them! Of course I had my tickets, but when I arrived there, I had to fight my way through the crowd at the box office. It seemed like crashing a Frank Sinatra line. Inside there were dance celebrities such as Agnes de Mille, who has become a transcontinental trouper of late. She has just returned from Chicago where she worked on a new ballet for Ballet Theatre, and as this magazine hits the newsstands she expects to be in Hollywood. As I spoke to her, Celli and Gamberelli came up to us, and then there was Balanchine, Zorina, Weidman, Limon, Katherine Cornell and many other names of the art world.

But coming back to Martha Graham, who, by the way, is a very pleasant lady to meet personally. I shall say in her defense to all those who don't like her type of dancing that no artist can draw that size house and receive the amount of enthusiasm displayed before my eyes and ears, without having something. As for me, I'll be glad to see her more often. She is a marvelous actress; her mime is filled with subtle meaning.

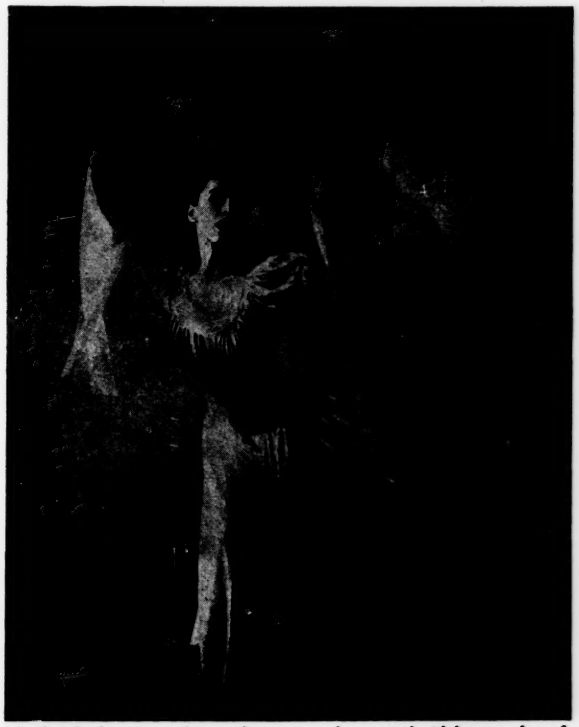
There was excellent dancing by the whole group. The male dancers are as good as you find anywhere, and Erick Hawkins, in my opinion, is an outstanding dancer and artist. Merce Cunningham, I am sure, would have no trouble connecting with any outstanding dance group. His technique would be appreciated in any major company.

For myself, however, I would like to see Graham and her company do some real live dance themes. As one of the leaders of the Modern Dance it seems strange for her to go back to Victorian England at this time and concern herself with all its frustrations and limitations. If she is interested in the past, how about our own "Gold Rush" or "Covered Wagon" periods. But, this seems to be the time for leaders to look forward not backward, to throw off the Dali influence of subconscious probing and lead the way to a normal modern art expression that will embrace more people. I'm sure Martha Graham with her splendid group of dancers is capable of doing big things in the Dance World.

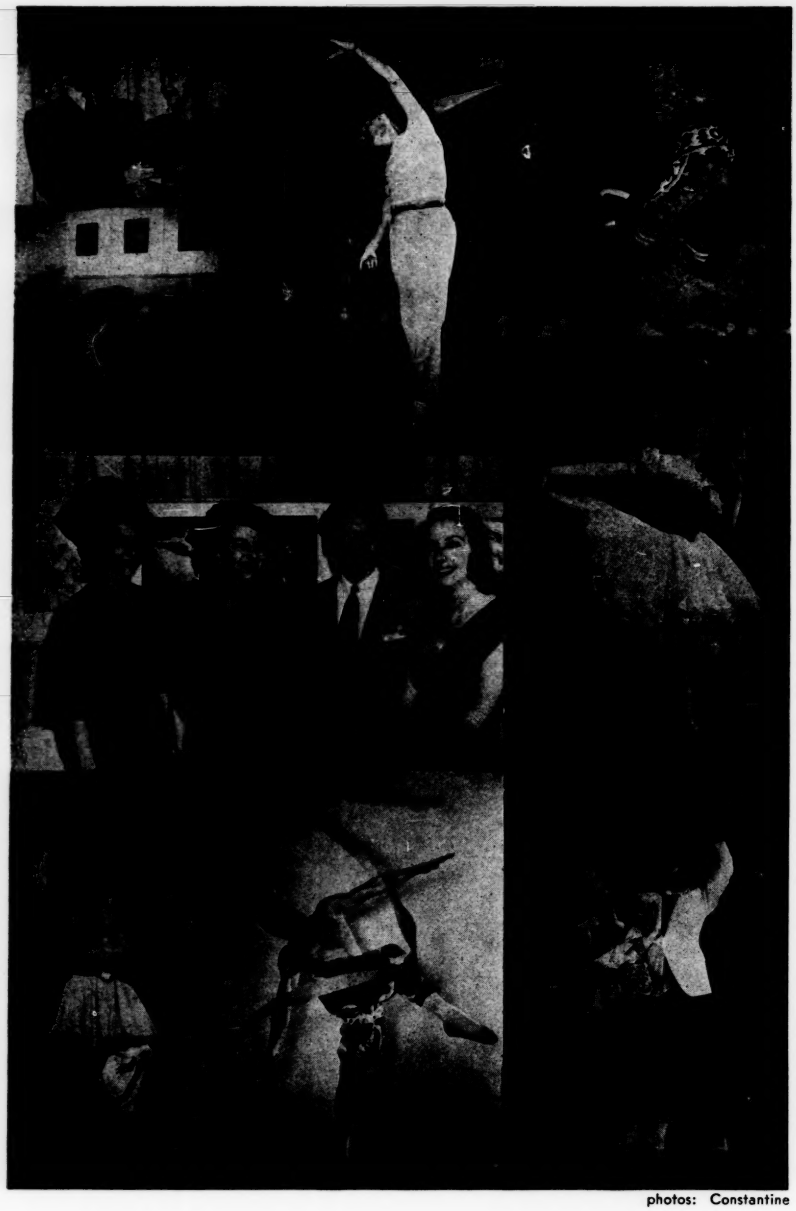
The program notes were as follows:

(*Continued on Page* 31)

Martha Graham as one of the Bronte sisters in "Deaths and Entrances"



Martha Graham in a dance of gayer mood accented with hoop and scarf.



photos: Constantine

Left to right: Skating star, Belita, congratulates Constantine on his successful opening; Adolph Bolm teaching a class; James Starbuck in "Ancient Russia"; Toumanova and her Mama; Belita, Zorina, Balanchine and Essenova at Constantine's party; Danilova in "Giselle"; Scarpora in "Prince Igor"; Youskevitch in "Red Poppy"; Danilova and Mouradoff in "Red Poppy".

WEST COAST NEWS

by CONSTANTINE

THE Ballet Russe opened at the Philharmonic and they were a knockout! The opening nite audience ran the Met's opening crowd a close second for inane getups. I wonder if they spend time thinking them up, or just put on what they pull out of dark closets without looking?

"Etude" opened the program, a lovely ballet but it confused me trying to figure at first glance which were girls and which weren't. They're all dressed in little tunics and halo hats. Then came "The Red Poppy" and that was something! What dancing it has in it! Danilova was wonderful as Tai Hoa, Franklin shone in a made-to-order Russian sailor dance, Starbuck, Ruthanna Boris and Mouradoff did their parts nobly, and Youskevitch, appearing briefly in the first act, stopped the show with a thrilling ribbon dance. After the performance we met Danilova and Technical Corporal Kokitch (on leave for the opening) at the Biltmore and exchanged tidbits over orange juice.

Pilar Lopez' first ballet, "Cuckold's Fair" was premiered last night with Danilova, Franklin and Starbuck in the leading roles. It is rather colorful, pretty to look at and the Los Angelenos ate it up. Things Spanish are their forte, you know.

Nijinska's "Ancient Russia" with Danilova, Youskevitch, Tallchief and Starbuck was shown and the typical Russian dances were charming to look at. Danelian and Istomina did the difficult Bluebird Variation as a divertissement and brought down the house.

Igor Youskevitch came over to my studio for some studies. His wife, Anna Scarpora, came along and sat quietly looking at hundreds of ballet pictures while Igor and I worked.

Mr. Denham couldn't have been nicer. He gave me carte blanche to the theatre and I had a picnic, dancing around and taking pictures to my heart's content.

I spent an interesting afternoon with Stowitts (Pavlova's only American partner) and was fascinated with his series of paintings called "The Golden Age of the Ballet". It covers the entire Diaghileff period and there are twenty-one huge canvases to date. I was surprised to see a canvas on Isadora Duncan and another on Ruth St. Denis included in the series. Stowitts explained why they belonged

(*Continued on Page* 28)

12 MIDNIGHT

by CINDERELLA

To transpose Shakespeare, "and Cinderella in many lifetimes, plays her part."

Once upon a time, it was the Prince's party at the King's palace that thrilled Cinderella. Well, in this day and generation, it's the silvery spires and spacious halls of a modern palace, the Waldorf-Astoria, to which Cinderella hopes for an invitation.

If you are planning a party, or a very special evening for just you two, you could not possibly select a more enjoyable place for atmosphere, music, entertainment and dining than the Wedgwood Room of the Waldorf-Astoria. It will appeal to all your guests, however much their tastes vary, and it's good for "Sundays, Mondays and always". I have seen representatives from at least three generations happy together there. The debs, their mothers and fathers, and definitely a grandfather who proved by his very subtle rumba that he was keeping in time and touch with the present. However, the younger set with handsome officer escorts from the Army, Navy and Air Corps are the dominant note.

As you approach the threshold, you are enticed by the strains of delightful music that reach you, then Ambrose with his phenomenal memory for names greets you; next, the classic scene meets your eye. Of all the attractive decors that this room has had, the Wedgwood pattern seems most perfect. The blue and white is tranquil, refreshing and expansive; the Greek medallions on walls and ceilings are handsome and poised. It is like a perfectly carved cameo, one that you may step into and become a part of its perfection for an evening.

photo: Seymour

Beatrice and Gomez are receiving rave reviews on their many artistic duos shown nightly at the Persian Room in the Plaza Hotel, New York.

photo: RKO Radio Picture

The zany Hartmans shown in a fabulous satire on dancing humans, as they appear in RKO Radio's "Higher and Higher". Their Terpsichorean antics bring irrepressible chuckles from layman and connoisseur alike.

And there are stars and stars! Everyone likes stars, and the Waldorf-Astoria has them everywhere. You remember the famous Starlight Roof of the summers. For the winter season, a brilliantly star-studded, gold and white drapery adds glamour to the stage. To enhance the setting still more, a starry-eyed golden haired goddess, 1943-44 edition, Peggy Norman, is enthroned on the stage with the orchestra, to sing your favorite songs.

In early December, Lee Reisman and his orchestra, alternating with Mischa Borr, were in possession of the stage. Even if Lee Reisman were not such a fine orchestra leader and so popular a conductor, he would still rate a visit and honorable mention from the DANCE Magazine for his dancing. He develops his dancing talent on the side while he conducts. The dancing guests forego their own routines and mark time near the stage to see his interpretations of the music. In his repertoire he combines Spanish heel dancing with the tour de force of the ballet. Then surprisingly enough, Hawaiian movements creep in;

(*Continued on Page* 27)

BUILDING A DANCE AUDIENCE

by ANN BARZEL

ELOISE MOORE and her group of modern dancers gave 152 performances to paying audiences in Chicago last year. This is very impressive in a field where one professional appearance a year per city is the usual thing. Miss Moore and her dancers have a repertoire of dance plays that were created to suit children of elementary school age, and that they suit is testified by the amount of engagements they play.

photo: D. M. Hatfield

Left to right: The Eloise Moore Dance Group interpret the classics, "Three Blind Mice" and "Little Red Riding Hood", to the delight of their favorite audiences in Chicago public schools.

It all started when the WPA's dance project was scuttled. The Federal Theatre had sponsored a number of dance programs that were sent free to schools. These leaned heavily on the educational side and usually took the form of lecture demonstrations. Eloise Moore had conducted one of these lecture demonstration programs and when the dance project was legislated out of existence, she wanted to keep up with the work of reaching this vast unprejudiced audience.

The Chicago public schools allow a number of paid entertainers to sell their shows to the pupils. The programs must meet the approval of the Board of Education and the principals of the schools. Miss Moore got up such a program and received permission to solicit school engagements. However, a program cannot be educational alone. In order to get the children's dimes they must be entertaining. The dancers could not get by with children merely by being "artistes". Miss Moore's competitors for school dates are chiefly magicians and puppets. That she has been re-engaged in almost every school in which she danced proves the entertainment value of her show.

Experience has dictated the course of the pieces worked out. Little girls like a show to be pretty. For them Miss Moore wears fine gowns with shining trimmings. Little boys like a lot of humor and Eloise Moore's well-known comedy talents stand her in good stead. The schools get 50% of the admission price and they want a show that draws all the children. Because she is asked to the same schools again and again Miss Moore has to keep adding numbers to her repertoire.

Performances are given in assembly halls, gymnasiums, large rooms without seats. The stages have sometimes consisted of a number of large boxes. Often there are no curtains, and seldom are there lights. But children have imagination and so has Miss Moore. Some things are explained before a number, "This is a forest, here is a coach, there in the distance is a mountain". These demarkations are accepted and the story proceeds in dance form.

photo: D. M. Hatfield

Eloise Moore and Beatrice Stroustorff in a dramatic moment from "The Sleeping Beauty".

Full utilization is made of every prop and facility a school auditorium may have. A movie screen that does not quite reach the floor of the stage is wonderful for several pairs of feet to patter behind. A fireplace left over from last year's Christmas play, stairs leading to the audience—all are made use of.

With Board of Education, principal, teachers and actual cash customers to please, with restrictions on subject matter and costumes, with restrictions imposed by unfavorable physical surroundings one wonders just what a small company of dancers can do. First of all the dancers are trained dancers with technical command, second they all have dramatic ability, third they have a director who choreographs a functional repertoire of dance plays. This repertoire has expanded in the several years in which the company has existed and this year schools can choose among Cinderella, Red Riding Hood, Three Blind Mice, The Sleeping Beauty, Peter Peter Pumpkin Eater. There are a score of dances to verse such as Ships, The Island, Mathilda and the ever popular The King's Breakfast, which is also on the program Miss Moore presents in her adult series. Part of the "educational"

(*Continued on Page* 29)

photo: Constantine

Belita is equally at home under water, in the ballet, or on ice as these remarkable photos which Constantine has taken of her in each milieu, prove.

THE AMPHIBIOUS BELITA

by DOROTHY BARRET

It was my first interview with a motion picture star. But it was more than that. I was scheduled to meet an actress who could dance on ice, land, and sea, and under the sea as well.

I knew Belita at once, though I had never seen her before and she wasn't what I expected. She was dressed in a long blue bathrobe, her blonde hair pinned carelessly on top of her head, her feet bare, her face the healthy tan of an athlete.

"You'll excuse these, won't you?" she said, and lifted her smoked glasses to disclose a pair of direct grey eyes. "I've been taking under-water shots all day and the chlorine in the pool burned my eyes."

Belita belied all the popular notions of a glamorous movie star. There was no makeup, no false eyelashes, no sophistication. She was a very real, earnest, and intelligent girl, unassuming, but with the confident manner that goes with success.

"When did you begin to study ballet?" was my first question.

Belita's answer was a distinct surprise, but then everything about Belita was a surprise.

"At the age of one," she replied. In London, where I was born, I started at Miss Bacagni's, went to the Cone school later, and when I was nine I passed my ballet exams. I was too young to try for the Cechetti, so Adelina Genee offered to teach me."

From the time she was ten until she was fifteen, she worked under Anton Dolin. She worked so diligently that her dancing came to resemble his in every detail. Dolin decided she needed a woman teacher. She was dancing too much like him for her own good.

In Paris she studied with Princess Kschessinska, and then with Olga Spessiva, whom Belita refers to as, "The greatest Giselle," a role which she considers the true test of a ballerina. To study with her was a great honor, as Spessiva rarely taught.

At fourteen Belita gave a recital with Dolin at the Salle Playal in Paris. He wanted her to go to Australia with the Ballet Russe, but she had another dance offer and two ice skating openings, so she didn't know which to choose. Before she could tell me which she decided on, the telephone rang. Belita picked up the receiver by the door.

It was Dave Gould, dance director of her next picture, "Lady Let's Dance," which was to go into rehearsal the following week. The talk ran on plans for the three dance and three ice skating sequences which will feature Belita and her dancing partner, Michael Panieff. Her skating partners will be Eugene Mikeler and Bob Ballard. She will also dance with Maurice St. Claire.

While she was talking, I walked over to her desk and picked up Dolin's book on the ballet. Glancing through the pictures I came across one with the caption, "Anton Dolin and Belita Jepson-Turner."

That explained a lot. The name Belita might have been almost any nationality, but the Jepson-Turner was definitely English. That explained the etchings on the wall of her Hollywood apartment, and the reserved manner of Belita and her mother.

"As you were saying," I reminded Belita when she returned to our interview, "you had several offers. Which did you choose?"

"Oh," she said, "I didn't accept any of them. I had sprained my back skating, and I came to Hollywood for a vacation. I've been here ever since. It's been four years now."

During those four years, in addition to picture making, she has toured with Ice-Capades and performed on ice as a dancer. Though she nearly joined the Ballet Theatre, actually she has not

(*Continued on Page* 28)

A MODERN NIJINSKY

by OLIA PHILIPOFF

WHAT would you do if you were nineteen and your name was Nijinsky? Would you dream of gliding across a lighted stage in superb, breath-taking leaps, or tossing madly the bunch of grapes you were a moment before happily chewing, the corners of your mouth twitching, your eyes glistening with a faun-like expression? With your body rippling with the suppleness of an animal, would you bounce in pursuit of coy, veiled nymphs? Yes, you would, and so did he. He was just nineteen, an elevator boy earning twelve dollars a week in the West 50's. His name was Vladimir Nijinsky, and his name sealed his fate.

His face as gray from fatigue as his cheap gray uniform, the boy was each day from 8 to 12 and from 4 to 8 cuddled in a corner of the elevator. At least his earthly frame was there. His mind wandered far away. He lived through the most delightful and exciting moments. The elevator switchboard went berserk. Green and red lights popped on and off impatiently. Hysterical ringing of bells exploded at short intervals. The boy was aloof to such signs of human restlessness. Sometimes in utter elation he soared upward to the last floor without a stop. He had wings. He could fly. Even if it was only in the four square feet of his elevator. However, if to Nijinsky this was not an entirely satisfactory means of artistic self-expression, it was even less acceptable to the superintendent who hired him. Complaints poured in. While the elevator was shooting up and down or hanging frozen between floors, the tenants were biting their nails and cursing the service. Complaints left Nijinsky unruffled. Mere trifles to the consuming passion of his life, the dance.

Once, when the leaden heat of August had melted the asphalt and pedestrians ran the risk of remaining glued to the pavement, Nijinsky, a little bit dizzy from heat and hunger, shuffled his way to a ballet studio. Before, his courage had always failed him. But this time he didn't waver at the corner of Fifth Avenue. He checked the address: Branitzka Studio, 2 West 56th. He was already there.

As he stepped into the elevator, his hand reached automatically for the switchboard, but he caught himself in time. Under the surprised look of the operator he blushed, and to avoid any further temptation he hurriedly buried his hands in his pockets. Stumbling out on the second floor he heard the thin music of the piano trickle through the closed door. A class was in progress. Inside his underfed body Nijinsky's heart was dancing a mad fandango. With his hand on the doorknob, he suddenly thought of retreat, but instead he threw open the door. In one long loving glance, he took in the wooden bars running the length of the studio, the huge mirrors, the bored pianist pounding away on the tired instrument, the sweating pupils, and last the exacting dancing mistress. To her he turned:

"Madame", he cried out, "I want to take dancing lessons."

He took one lesson a week and was happy. He was still happy when, as he was flying through a window into the moonlight, clad in rose petals and airy as a breeze, the superintendent tapped on his shoulder.

"My boy, you are fired. Get your check in the office and scram!"

Nijinsky enjoyed his new freedom. He ran errands, did odd jobs and found more time for his lessons. Where and what he ate was a mystery. But he summoned enough energy after classes to go on working. With Branitzka's amused approval he practiced to phonograph records. He wove a crazyquilt pattern of his own dances, classical steps peppered with hepcats' jitterbugging.

While Nijinsky was longing for dancing, Massine was longing for dancers. The Army and Broadway gulping them up by the dozen this year have left the ranks pretty bare. To Massine, planning a show, the scarcity of presentable males was a constant headache. The boy's name was mentioned.

Informed of the approaching audition, Nijinsky was terror-stricken. He could never afford to see a ballet or a show. His knowledge of them was limited to his reading and the technicolor production of "Bolero" and "Gaite Parisienne". He especially liked Massine's own part in "Gaite Parisienne" and was advised to rehearse it as well as he could.

Hours in advance Nijinsky was at the audition studio. Pacing the floor, listening to records, he strained his memory to remember the steps. Once, he raced across the hall, knocked on the door of the next studio and returned triumphantly with two suitcases and a top hat.

"Now I have my props!" he cried.

(*Continued on Page* 28)

Vladimir Nijinsky in a try-out of his newest Terpsichorean creation with Miss Athena Keller obliging as ballerina.

photo: Alfred Slesinger

LEADING SCHOOLS AND ORGANIZATIONS THRUOUT THE COUNTRY

★ This is a new service which Dance Magazine has started to help its readers find the schools they want throughout the country. In these unsettled times we get many requests for a good dancing school from newcomers in towns. These schools listed below will send you circulars and greet you hospitably when you call on them.

ALABAMA

THE IRENE JONES STUDIO OF DANCE
Ballet — Tap — Ballroom
705 Randolph St., Huntsville, Ala.

ARIZONA

THE DANCE CENTER
Forrest Thornburg, Director
1517 N. Central Ave., Phoenix, Ariz.

FLORIDA

EBSEN SCHOOL OF DANCING
Ballet—Tap—Acrobatic—Ballroom
East Pine-Hyer St., Orlando, Fla.

GEORGIA

ATLANTA CIVIC BALLET
Dorothy Alexander, Director
9 Ansley Rd., Atlanta, Ga.

ILLINOIS

GLADYS HIGHT SCHOOL OF DANCING
All Types for Teacher and Professional
159 N. Michigan Ave., Chicago, Ill.

JOHN PETRI BALLET SCHOOL
Ballet — Character — Interpretative
64 E. Jackson Blvd., Chicago, Ill.

LYGA
Modern and Fitness
17 N. State St., Suite 1922, Chicago, Ill.

HARRIET LUNDGREN STUDIO OF THE DANCE
Ballet—Character—Tap
5555 Sheridan Road, Chicago, Ill.

LOLA MENZELI SCHOOL OF THE DANCE
Ballet — Tap — Acrobatic
5154 N. Clark St., Chicago 40, Ill.

INDIANA

NELL GREEN DANCE STUDIO
Ballroom — Ballet — Tap
336 E. Berry St., Fort Wayne, Ind.

MARYLAND

SENIA SOLOMONOFF Ballet Russe DANCE STUDIO
Ballet — Character — Toe, etc.
121 W. Hamilton St., Baltimore 1, Md.

MASSACHUSETTS

MARION RICE STUDIO OF THE DANCE
Denishawn — Ballet — Modern — Ballroom
350 Main St., Fitchburg, Mass.

LILLAFRANCES VILES SCHOOL OF DANCING
5 Warren Avenue
Hyde Park, Mass.

WILLETTE McKEEVER STUDIO OF DANCING
Ballet — Tap — Ballroom
10 Nahant St., Lynn, Mass.

DOROTHY WRIGHT'S DANCING SCHOOL
Ballet—Tap—Ballroom
295 Huntington Ave., Boston, Mass.

MICHIGAN

SYLVIA STUDIO OF DANCE
Ballet — Adagio — Acrobatic — Tap
603 E. Liberty St., Ann Arbor, Mich.

ELAINE ARNDT SCHOOL OF THE DANCE
Ballet — Tap — Ballroom
750 Alter Rd., Detroit, Mich.

MISSOURI

MYLDRED LYONS STUDIO OF DANCE
Ballet — Tap — Acrobatic
Mainstreet Theatre Bldg., Kansas City, Mo.

CONSERVATORY OF MUSIC (Marjorie Sayles)
Ballet—Tap—Ballroom
3500 Walnut, Kansas City, Mo.

NEW YORK

HOWELL'S DANCE SCHOOL
Ballet — Tap — Ballroom, etc.
463—55th St., Brooklyn, N. Y.

MARY DALE MORATH
Modern Dance
63 East 11th St., New York, N. Y.

YOUNG DANCER'S STUDIO
Ballet—Modern
5 West 52nd Street, New York 19, N. Y.

GLADYS D. BLISS SCHOOL OF DANCING
Every Type for all ages
RKO Bldg., Rochester, N. Y.

NORMA ALLEWELT DANCE SCHOOLS
Drama — Ballet — Tap — Ballroom
445 S. Warren St., Syracuse, N. Y.

OHIO

ETTA MARIE PARRY STUDIO OF DANCE
Ballet — Tap — Acrobatic — Ballroom
122—5th St., NE. Tel. 2-9701, Canton, Ohio

PEP GOLDEN DANCE STUDIOS
Ballet — Tap — Acrobatic — Ballroom
6th & Main Sts., Cincinnati, Ohio

JOYCE MANNING STUDIO OF DANCING
All types of Stage Dancing
9716 Lorain Ave., Cleveland, Ohio

OREGON

THERESA M. STOPPER SCHOOL OF DANCING
Ballet—Toe—Spanish—Tap—Ballroom
309 Scott Bldg., 420 SW Wash., Portland, Ore.

PENNSYLVANIA

VERA LIEBAU INSTITUTE OF DANCE ARTS
Tap—Ballet—Acrobatic—Baton—Ballroom
954 Liberty Ave., Pittsburgh, Pa.

AENNCHEN'S STUDIO OF THE DANCE
Ballet — Tap — Ballroom
7040 W. Garrett Rd., Upper Darby, Pa.

VIRGINIA

OLIVER SCHOOL OF DANCE
All Types
1318 Colley Ave., Norfolk 7, Va.

NATIONAL ORGANIZATIONS

CHICAGO NAT'L ASS'N OF DANCING MASTERS
20 East Jackson Blvd., Chicago 4, Ill.
Ermie Schultz, President; William J. Ashton, Sec.

DANCING MASTERS OF AMERICA
1215 Connecticut Ave., Washington 6, D. C.
Mrs. Anna M. Greene, Pres.; Leroy H. Thayer, Sec.

See that your School or Organization is represented on this page. To DANCE Magazine subscribers the rate for a 12 month listing is $10, to non-subscribers, $12. Send in your listing TODAY, enclose check (or Money Order).

NATIONAL DANCE WEEK -- MAY 1st to 8th

Preparations are under way to make the tenth celebration of National Dance Week the biggest one yet.

Catherine Littlefield will be National Chairman for the Dancing Masters of America with Norma Allewelt as her right hand man. Mrs. Anna M. Greene is busy organizing Civic Ballet performances throughout the country at that time.

DANCE Magazine is preparing a group of twelve art photos of leading dancers in all fields suitable for an exhibit for National Dance Week in libraries, schools, and museums. The photos will be 6¾ by 8¾ and the twelve can be had for one dollar. Mounted, ready for framing, the twelve will cost $2.00.

DANCE Magazine will supply suggestions and material on request. Write to us for assistance and tell us what your plans are for National Dance Week so we can give you publicity on them.

Be sure to have your students enter our national contests.

Essay. Articles of 1000 - 1200 words on Dancing in War and Peace must be submitted on white paper, typewritten in double space. All manuscripts submitted become the property of DANCE Magazine. Winning essays will be published in the May, 1944 issue. All winners will receive a complimentary two-year subscription to DANCE Magazine. Essays must be received not later than March 15.

Poems. Poems of not more than fifty lines on the subject of dance. All poems submitted become the property of DANCE Magazine. Winning poems will be published in the May 1944 issue. All winners will receive a complimentary two-year subscription to DANCE Magazine. Poem must be received not later than March 15.

Photos. Photos will be judged under the following classification: The best solo (male). The best solo (female). The best duet (male and female). The best trio. The best group. The best children's photo. The best skating photo. Photos will be exhibited in New York during National Dance Week. All photos submitted become the property of DANCE Magazine. Winning photos will be published in the May 1944 issue. All winners will receive a complimentary two-year subscription to DANCE Magazine. Photos must be received not later than March 15.

Posters. Posters must be done in color, and must have "National Dance Week May 1 - May 8" printed in the design. Also some slogan or reference to dance as morale and physical fitness. Dimensions should be 16 x 20 inches. Posters will be exhibited in New York during National Dance Week. All posters submitted become the property of DANCE Magazine. Winning posters will be published in the May, 1944 issue. All winners will receive a complimentary two-year subscription to DANCE Magazine. Posters must be received not later than March 15.

SKATING IN WARTIME ENGLAND

by MARGARET MacLENNAN

A challenging article for the American skaters on how the English profession carries on.

ARRIVING in England, just three weeks after skating at "Iceland" in New York City, I took the first opportunity to see how four years of war had affected the skating world over here, by visiting the rink in Liverpool.

It is open for skating twice daily, and there are two special dance sessions of about three-quarters of an hour, each, during the week. These are filled to capacity.

There are in addition three dance intervals of a quarter of an hour during each three hour session a day. I was very much impressed by the speed, youth, and grace of the couples, and the dexterity with which they avoided collisions.

The waltz and the tango are skated half as fast again to the music as they are in the United States. The music is played at two-thirds the metronome speed of the American waltz and tango, and the couples step on every major beat. I must confess that the added life and "joie de vivie" resulting in this combination is, to me, the be all and end all of dancing on ice. The couples were dancing all the new English Gold Medal dances with the exception of the rumba. Walter Gregory, the composer, was killed in one of the large R.A.F. raids on Cologne.

Liverpool rink was going well, especially when one learns that the first bomb dropped on that city was a direct hit on the ice rink's roof, causing the management to close down for almost a year to repair it. It was hit a second time, but this time the repairs were carried out while the rink remained open to the public.

In passing, I would like to tell you that if anyone of you in the United States were to see the damage on Liverpool, you would think, as I did, that the scene before you was a nightmare that couldn't be real.

Whole blocks in the middle of the business centre are laid flat. In a city about the same size as Boston or Cleveland, many steel buildings as large as the May Company in Cleveland or the Statler in Boston are just burnt out skeletons of steel. It brought the terrors of a blitz home to me at my first glance.

My next visit, of course, was paid to London, the heart of the British Empire, and also the heart of skating in Europe before September 4, 1939. There used to be eight rinks in and around London. Now there are but three open: Queen's Ice Club, and Pinley and Richmond, the latter two being suburban rinks. We chose Queen's Ice Club, as it is very central, and the former training ground for champions such as Cecilia Colledge, British Champion, Daphne Walker (who was just climbing to the top when war broke out and so has lost her chance of being World Champion), as well as many other soloists of Czech, Swiss, Norwegian, French and German origin. Daphne Wallis and Reg Willkie, England's champion dancers, who get together once every six months these days, were skating that day.

Miss Wallis does war work in London now, and Willkie is an organizer and inspector in the National Fire Service, the body of men and women who saved London and the other cities from destruction in 1940-41. The day I saw them, they skated their lovely composition, the Argentine Tango in among the other couples, and they are very fast, beautifully together, and both very conscious of the value of edges and curves. On request, the Quickstep, also one of their own compositions, was skated, and here again we watched with delight. Our visit to the Queen's Ice Club was most enjoyable, and we spent the rest of the evening looking over London.

We went through Westminster Abbey, and saw the part which had received a direct hit. It makes one want to weep to see such exquisite sculptured stone twisted and burned and lying fallen in a charred heap.

Big Ben stands as sturdily as ever, but has a new face, as pieces of shrapnel and machine gun bullets ruined the old one.

We proceeded up Regent Street, which is untouched in front at least, and along Bond Street, which is boarded up and sports practically none of its very famous pre-war goods which were so expensive that no price tags were ever visible.

Hyde Park was a source of delight to me, as it was also to hundreds of United States Army and Navy men. We listened to those soap-box orators, who are free to say anything (unless it causes a riot), and everyone was eating pears and apples which were sold by "barrow men" at the entrance overshadowed by the Marble Arch.

One wonders how the Germans managed to destroy so many beautiful churches in London, but when I saw the rows upon rows of houses flattened or burnt out, I was again shocked into a thoughtful silence.

One visit to Queen's Ice Club on another Sunday afternoon was marked by the presence of a wooden form

(*Continued on Page* 29)

photo: Constantine

Margaret MacLennan and her English soldier husband practicing a duo at Iceland in New York City before he left for overseas duty, and she for England to make a survey of skating there.

A Capezio Scoop

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In Our Mail Bag

by BETTY MANNING

Dear Miss Marsh:

I do congratulate you for all your good work in making DANCE a readable and necessary magazine for all teachers. I look forward to it each month and enjoy it more and more.

Very truly yours,
CLARA I. AUSTIN

* * *

Gentlemen:

Thank you for sending DANCE Magazine; the combination Dance and Skating make it a most interesting magazine to anyone interested in either of the arts.

I have shown the issues which have come to me to a number of members of our Club, and others.

A number of years ago I had the pleasure of meeting Alan Murray when he was skating in Southern California, and I am glad to see his name listed as skating editor. It almost seems like meeting an old friend after years of absence.

Very truly yours,
PAULINE K. NEUMAN

* * *

Dear Miss Marsh:

I was so impressed by Shailer Upton Lawton's article on "Physical Fitness". It is the most interesting approach and am glad to know *someone* is thinking and doing along the lines he speaks of.

NADJE

* * *

Dear Miss Marsh:

Believe it or not I read DANCE Magazine from cover to cover and with real interest. Your publisher's page seemed to me particularly pertinent for it is so obviously true that there is no better example of international cultural values and understanding than that afforded by the arts.

Your own article on the selection of a dancing teacher for the young child was of real value to me (as the mother of a seven-year-old female) and I'm certain it would be a great help to many others.

Sincerely yours,
VIRGINIA TRAVERS
Associate Editor of Pic

* * *

Dear Mr. Murray:

I read with interest your article in the October issue of DANCE Magazine on "Dancing for Men." I know young Garren very well, since I have spent the past three summers at Lake Placid. In fact, I became interested in dancing after talking with you and Miss Marsh at Lake Placid.

When I came home this fall, Mother suggested that dancing would be very beneficial to my skating. She was forever after me to "arch my back" and "watch my hands," etc. Dad was appalled to find that I was unable to do many of the acrobatic and gymnastic stunts that are still play for him.

I wanted to correct these faults, but I was leary of a dancing school since I feared that I would be the only boy. Imagine my amazement, when the first pupil I met in Miss Marion Venable's excellent School of Dancing was a tough looking sailor! He had already found for himself the joys of dancing, and the thrill that comes from the mind controlling the muscles of the body. By the way, the sailor had two front teeth missing.

I enrolled in adagio and acrobatic classes, and Miss Venable organized a ballet class for skaters which was marvelous! Already my skating friends tell me that my form has improved, and I am happy to be able to do hand stands and other acrobatic stunts.

Agnes De Mille receives one of the awards for conspicuous dance achievement from Betsy Talbot Blackwell, Editor-in-Chief of "Mademoiselle."

photo: Constantine

Anton Dolin and Lucia Chase in the leading roles of "Fair of Sorochinsk," David Lichine's new ballet in Ballet Theatre's repertoire.

Our club is eager to work with Miss Venable, and she is keen about skating. She came to one of our sessions, and hung over the rail watching us for two hours! She would like to skate herself, and urges her non-skating pupils to take up the sport.

I feel that we have barely scratched the surface. When we are able to fully combine the beauty and skill of skating—*that* will be perfect. *And* if any boy thinks that dancing is sissy, just let Miss Venable give him a workout!

Our skating club is making great progress. We have many new members who belong to other clubs all over the country. Great emphasis is placed on ice dancing. We have a Junior club under the advisorship of Mrs. C. L. Parker and we are making amazing progress. Many children who have never skated can skate backward and forward at the close of their first session! Advanced juniors and seniors and our professionals, Mr. and Mrs. Rudolph Angola, all help the newcomers. Hence the enthusiasm and progress.

The following skaters are enrolled in the skaters' ballet class: Kathleen O'Reilly, Ferne Fletcher, Nancy Berquist, Nancy Miller, Carol Hinriks, Carleton Hoffner, Jr., and I.

We were happy to have you at one of our sessions and hope that you will come again.

My best regards to you and Miss Marsh.

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News, Cues and Hullabaloos

Patricia Bowman was interviewed on the air three times in one week. Does that mean she is radiogenic?

A dancing Canteen has been added to the Swimming Pool which has been functioning at Hotel Paris in New York for two years. Uniformed men are permitted free access to the Paris ballroom on Saturday nights.

On December 31st at Lake Placid, Seaman First Class Edward L. Burns, recently wounded in action, was crowned King of Winter, Joan Alexander Queen of Winter. After the coronation there was a figure skating show starring Dorothy Goos and Hildegarde Balmain, both of New York City. Other artists who skated included Andra McLaughlin, Natalie Bombard, Patricia Smith, Barbara Tyrell, Adrianne Smith, Peggy Smith, Beau Mallinson, Arlene Hosler, John Ladue, Ruth Lippman, Arthur Levy, and the Placidettes.

In reviews of "Marianne" (musical play about France with dances by Tameris) now on the road, the dancers walk away with the honors. From the New Haven Evening Register: "Val Valentinoff is noteworthy as a comedian and nimble-footed dancer. He and Mary Jane Walsh appear in a song and dance number, 'The Pom Pon on Your Hat,' which is one of the evening's sensations." From the Baltimore News-Post: "The ballet was the one professional touch that had thus far appeared in 'Marianne.' Mary Jane Walsh was ably assisted by Val Valentinoff, a lithe, good-looking fellow, who is a superb ballet dancer, can sing acceptably and has the comic spirit within him. Give Mr. Valentinoff the opportunity, this column feels, and he will do well." From the Baltimore Sun: "Mary Jane Walsh receives show-stopping support from Val Valentinoff, a ballet dancer gone legitimate. Mr. Valentinoff walks off with masculine acting honors, and his performance holds considerable promise for his future. He doubles as a dancer in one of the two ballet numbers, and it should be added that these were the highlights of the incidental entertainment. This is a great year for the ballet and these two, staged by Helen Tameris, are excellent specimens in sharply contrasted moods, cleverly performed by a group of personable girls and young men."

Ruth Page gave a solo recital in Springfield, Mo., in the latter part of December. Among her numbers were dances to poems by Dorothy Parker, Ogden Nash, e. e. cummings, and Archibald MacLeish.

Katya Delakova and Fred Berk will give a recital at Times Hall Sunday the 23rd with the provocative title, "Make Way for Tomorrow." They are to be congratulated. It is time dancers keyed their dancing to the future, with ideal themes and real human interests.

photo: Gerda Peterich

The Festival was produced by Asadora Dafora. Pearl Primus distinguished herself as a brilliant dancer at the remarkable "African Dance Festival" given recently at Carnegie Hall. No less a personage than the first lady, herself, was there sponsoring the event. Mrs. Roosevelt charmed all with her sweetness and simplicity.

GLORIA GILBERT, the whirling ballerina, is now in the midst of a cross country theatre tour that finishes in Hollywood, where she will begin a twelve week engagement at the Florentine Gardens on January 15th. During her stay in Hollywood, Miss GILBERT will also double into Paramount Pictures' forthcoming musical, "You Can't Ration Love".

Samuel Goldwyn has signed VERA-ELLEN, singing and dancing hit of "A Connecticut Yankee", to a long-term contract.

CARMEN AMAYA and her company opened at La Conga on Tuesday evening, January 4th . . . Leon and Eddie's are featuring dancers in a big way: QUITA BRAZIL, South American dancer; MARIAN LAWRENCE, East Indian dance interpretations; the TERRY TWINS; and MILDRED and MAURICE. Held over this month are SHERRY BRITTON, and LAZARA and CASTELLANA . . . DEVI DJA and her Bali Tara Dancers are dancing at the Sarong Room in Chicago.

"Billboard" used FAY and GORDON, young contest winners featured in RKO Republic's "They Met in Argentine," on their cover.

Antonia and Rosario, after making a big personal hit at the opening of Olsen and Johnson's "Sons O' Fun" in Chicago, left for New York where they intend to do concert work with their own small troupe. A Carnegie Hall appearance has been mentioned.

Renée de Marco is doing very well at the Mayfair Room in The Blackstone . . . . Nick Long, Jr., is at the Palmer House's Empire Room.

Lt. James Jameson, Chicago dancer who has been overseas, recently received an honorable discharge from the army and he is now in the Chicago cast of "Oklahoma."

Anton Dolin taught several classes for old friend Lola Menzeli in Chicago. The ambitious youngsters who took the classes found his work very valuable and were so bowled over by his charm they have banded themselves in a very worshipful and very exclusive fan club.

Ballet Theatre had its most financially successful season to date. Nana Gollner and Paul Petroff, recently returned from South America, were welcome additions to the company. Gollner danced brilliantly, every inch a prima ballerina in manner and technique. The rest of the company was in good form. The ballets presented had by this time become smooth and the dancers were well versed in their roles.

MIRIAM MARMEIN has just returned from a two months concert tour and will give a concert at the Barbizon Plaza Concert Hall on January 23rd. She will present six new compositions, including two dance poems and a new comic number. Miss Marmein will tour again following this recital.

The surprise that has been noised about the Ethnologic Dance Center in New York is now ready for publication. On February 22nd LA MERI and her Natya Dancers will present Tchaikowsky's "Swan Lake" in Hindu dance form. Balletomanes and ethnologic fans alike are looking forward to this unusual marriage of music and movement.

From our Chicago correspondent, Ann Barzel, comes word that WALTER CAMRYN, recently discharged from the army, is preparing a program of dances to be presented in that city very soon; and that the GLADYS HIGHT DANCERS have been appearing in a production called "Arabian Nights" at a number of conventions and benefits in and around Chicago.

(*Continued on Page* 24)

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MORE NEWS & REVIEWS

(*Continued from Page* 23)

At Radio City Music Hall Florence Rogge distinguished herself in a fine piece of choreography and excellent taste in design in a ballet called "Sew and Sew." The dancers were costumed as scissors, wool, pin cushions and kittens. The dance routines were expertly executed and most effective. Dance attractions at the Music Hall have improved steadily in the last year, and I am sure we will see a lot of good creations springing forth from Miss Rogge's choreographic talents.

The Roxy became "art-minded" somewhere around the early part of 1943, and has really done a good job of talent scouting. Their last three dance bills were all tops in their categories, including modern, ballet and tap. The Alice Dudley Dancers, representing the modern group, presented "In Old Kentucky". The setting, costumes and lighting were superbly executed and the dancers were the essence of precision, mimicry and modern technique. I watched them with great pleasure and satisfaction.

Irina Baronova appeared in the second bill in a well selected divertissement. Baronova, who, heretofore has appeared as prima ballerina with the ranking ballet companies, gave a brilliant account of herself to everyone's delight, and the Roxy used excellent taste in its setting for her.

In the third bill, Beatrice Seckler and William Archibald, very able dancers, gave a fine exhibition in "Blue Mood", and Bill Robinson, the great tap dancer, performed as of old and did a fine job in tap choreography with the entire group of Gae Foster Roxyettes in the song-and-dance number, "By An Old Southern River".

The public appreciates good dancing and I am glad to see that producers of Broadway shows are aware of this fact. Just recently Loew's State Theatre engaged Patricia Bowman, our talented American ballerina, to initiate the movie fans in the finesse of toe dancing to the music of folk songs.

Yes, sir, here is the answer to your question, "What has become of my favorite ballet dancers?" You'll find them in Broadway shows, in the movies or on the road. Here are some of them: Baronova, rehearsing for a new show; Riaboushinska, in "Waltz King"; Toumanova, in the movies;

(*Continued on Page* 32)

photo: Gerda Peterich

Valerie Bettis as she will appear on the New York YMHA series, Kaufman auditorium, this month in a joint recital with Pearl Primus.

SHOE RATION

The new shoe rationing includes: 1) dance slippers having a cattle hide upper, 2) ballet slippers and toe shoes having leather soles and 3) tap shoes.

Soft ballet slippers made with kid tops and soft sole are not rationed.

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We hope all dancing teachers will give their Spring recitals for the benefit of U.S.O. or some other war cause and schedule it in National Dance Week.

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MARCH OF DIMES

DANCE CAREER

(*Continued from Page* 8)

I had learned 'If you don't succeed the first time, try, try again.' Well, I went back before noon this time. Imagine my surprise when Mr. Roy said he would see me. As a matter of fact, I was panic stricken. To kill two birds with one shot, I gave the audition for Mr. Fernandez as well as Mr. Roy. The result was that he offered us a job as a team. We stayed for eight weeks. I have been lucky with partners. Mr. Fernandez was also a joy to work with. After this I did some television.

"About this time I decided to give a concert on my own in my own home town, Philadelphia. I hired a small theatre with only 350 seats, The Plays and Players Theatre on Delancy Street. It sold out, and as many as could get in took standing room. So I felt very happy to have made a financial success of my first concert. It also won me an engagement to repeat my concert on the University of Pennsylvania Concert Series sponsored by the Museum and Department of Fine Arts, but that was for the following year.

"In the meantime Mr. Roy was asking about Ferandez and me, so I dropped in to tell him we had had to break up because we both had had individual offers. He then asked me to audition for a solo. I was so amazed I just answered 'When?'. After my audition he said 'Come back'. I said 'I'll be back tomorrow'. I got a six week contract, and it was a grand job. I loved it. I danced my concert repertoire, and had the honor of being the first dance soloist at the Rainbow Room."

At this point we asked some very basic questions about finances. Jane was very frank and helpful.

"The financial situation has to be faced. While I worked I always supported myself, but in between jobs Daddy always financed me. Then, of course, there is the constant expense of costumes, orchestrations, and photographs. A girl has to have her family back of her. I have been very lucky in having such a wonderful Mother and Daddy."

No—Jane is not an only child. She has a brother, an economist who is now in the army. Mr. Seay of the Rainbow Room is also in the armed forces and Mr. Roy is doing government work in Washington. But we will let Jane go on with her story.

"A third engagement came at the Rainbow Room because the dancer who was booked couldn't get in from Mexico. Mr. Roy phoned me. I had only a week to get the new numbers ready. That was a week! with costumes, rehearsals, and trying to figure out one more number. Daddy finally suggested it. It was a toe dance. I only had the weekend to get it ready but it turned out to be one of my most successful dances.

"Mr. Kollmar saw me at the Rainbow Room and remembered me. When he phoned me he asked me if I could sing and act. I had had singing lessons, but I started to coach in dramatics and take tap with Jack Stanly. Mr. Kollmar believes in auditions. I was up against some stiff competition, but after three auditions I got the part in "Early to Bed". I still study ballet with Vilzak-Shollar, tap, singing, and dramatics, and I practice, too."

Jane is still unspoiled and quite the talented, hard working young artist we need to make the future dance world what it should be, instead of what it is. It's amazing how young and insouciant she looks with her small cute face, bright green eyes, and reddish hair. She smiles often and shows her pretty teeth, but she is really a very serious young artist. She has had movie offers already but believes it is better to save that for later.

I asked Jane what she found hardest to learn. She said she thought it hardest to make the habit of getting the regular sleep that was so essential to a dancer's strength. She had to learn, too, to eat quietly and regularly and enough in spite of all the interferences that threaten to starve you. Outdoor air is another "must", says Jane, which New York life tries to cheat you out of, but you mustn't let it, if you want to have the energy and sparkle required of a dancer.

"But the must difficult thing I had to learn was to make those sudden and complete changes that theatrical life demands," Jane confessed. "For instance, when my excellent partner George Zoritch hurt his arm, it meant changing every routine to carry on. Tom Powers was marvelous the way he stepped into the part and carried on some dances with me. Incidentally, his ability to make adjustments had already jumped him from the chorus into assistant stage manager's job. Of course, he has wonderful training and background to carry it through."

In conclusion Jane Deering summarized career points for young dancers as follows:

1) You must be serious, determined and whole-souled about your career. It must be your first interest and you must be willing to make the necessary sacrifices.

2) Don't look for jobs before you're ready. Concentrate on preparing yourself to produce.

3) Always remain open to correction and suggestions, but don't let every mind sway you. Learn to evaluate criticism and use it to improve yourself.

4) Good breeding is not a handicap to a dancer. It attracts the right kind of things to you and saves you the trouble and heartache that the wrong things are bound to bring you.

5) Start dancing as soon as you are ready to hold a job. Don't be afraid of a small opening but avoid cheap places. When you are ready for bigger places, hold out until you get them.

In conclusion Jane Deering repeated that a girl needs her family behind her in her struggle for a career.

Of course Jane has beauty, talent, and fine training. She also has that kinaesthetic flair that makes people want to dance, too, when they watch her, but most of all Jane is a first-rate American girl who has the combination of youth and background that the dance most needs today.

DOING HER BIT

Your article on Gloria Gilbert is extremely interesting and one that I shall read to the students of a ballet class that I have taught at the Iowa City Recreation Center free of charge for the past two months. Ballet is my great love in the dance field and there are so few who can afford to study under the present American commercialized system that I undertook to present to the director of the recreation center (Mr. Edgar Frame) the possibilities of such a group.

I also teach ballroom dancing to the boys in the service who are stationed here and my group will be under the supervision of the U.S.O. when their program gets under way August 7. Mr. Tomlinson is the head of the U.S.O in Iowa City.

Sincerely,

HARRIET GALLAGHER WALSH

12 MIDNIGHT

(*Continued from Page* 13)

his pantomime is "Aprismidi du Faun", a later version, further around the clock, so to speak. It could be called "Late evening with a Faun called Lee". To sum him up, whether as a musician or dancer, he contributes a good deal of entertainment.

At the supper show at 12 midnight, Annamary Dickey, a titian beauty, arrayed in classic Greek lines, made us think perhaps we were beholding a Helen of Troy, 20th Century version; or a Dido who detained Ulysses with song and charm. History repeats itself. After Annamary bows her way out with many encores, an important moment arrives.

The Hartmans are announced, and the time has come when we see ourselves as the Hartmans see us. We find out in no uncertain terms "What Not To Do On The Dance Floor". The personality and foibles of Arthur Murry Hill were given special attention on this particular evening, with the flat a's and the broad a's tangled inextricably and Boston diction superimposed on English as it is spoken on some sidewalks of New York. The dancing is in keeping with the English.

The Hartmans' dance numbers constitute a dance anthology in themselves. From them we can better understand the flapper age, the ambitions of the ballet dancer, the struggles of the adagio dancer to achieve a suave and smiling posture at whatever angle and to whatever altitude her partner tosses her. From a brief review of their careers, we find they have a rich background of training and world travel to draw upon for their dance satires. This story about them, also, is a clue to how they do it.

The Hartmans went to Fred LeQuorne and asked him to dig up some new routines for them. But Fred complained that he couldn't do any comedy dances, but only the smooth stuff with grace and beauty.

"O.K." said Grace Hartman, "You give us the straight stuff. We'll louse it up!"

But Paul and Grace Hartman did not arrive at their present style of dancing in anything even approximating a flash of inspiration, but by a circuitous route with one half of the team waging a strenuous, if losing, fight against it. That was Grace, whose Denishawn School training instilled in her great seriousness in all terpsichorean efforts and a horror for the attempts of partner Paul to inject humor into their steps.

In their native San Francisco, California, Grace grew up with the notion that she was a Pavlova in the embryo, comporting herself at dancing school with great dignity and resolve. Paul, meantime, was a child of the theatre. His father, Ferris Hartman, ran a comic opera company, and Paul was on the stage from the time he was old enough to toddle. He never took any formal lessons of any kind, but learned new steps as the demand arose.

Grace was still in high school when she was accepted as a member of Ruth St. Denis' troupe for a year. She went to school daytimes and danced on the stage, evenings. When the Denishawn company went on tour, Grace's family deemed her too young for such ventures. So she stayed home, heartbroken. Once out of school, however, she joined the Hartman company as a member of the ensemble. When she eloped with Paul, the elder Hartman elevated her to a principal's role and made a team of them.

Then the bickerings began to disturb the cozy peace of their early married days, all because of Grace's determination to keep her dancing free from the comedy that born-comedian Paul constantly injected. The young bride would plead, Paul would dutifully promise to stop clowning, but it would not be long before he went comic again.

When the young Hartmans struck out for themselves, they joined a vaudeville unit in which they were featured in a serious Apache dance with Grace singing "My Man" as a prelude. When the manager requested them to do something in the way of comic relief, they included a burlesque Bowery dance. Grace performed most reluctantly, but the audience responded with enthusiasm. That gave her pause for thought. In 1930 the Hartmans took a company out to the Orient for a six months tour in Far Eastern theatres and night clubs, putting on their own shows (a different one every two weeks), making their own costumes, dancing, singing and speaking dialogue. The need for comic dancing was further impressed on Grace over there, when they found that, although they could do their straight dances for the dinner crowds, the supper clientele preferred to laugh.

In Shanghai, the company disbanded and the Hartmans continued their tour through Japan, the Malay Settlements, India, Egypt and Europe. In New York, two years after they had left the United States, they presented themselves to the bookers as all-around entertainers in search of engagements only to discover quickly that they were expected to be specialists. So they put themselves down as dancers, straight, comic and eccentric. As such, they were duly hired. They found the field, however, glutted with dancers of their type, so decided they would have to think up something novel if they were going to get out front. Then and there they switched from comedy to satire and were an immediate hit.

That is the why and wherefore of the Hartmans, but the picture would not be complete if we did not add that just prior to their Waldorf appearance, they had planned a week's rest after a year of unbroken engagements, but instead devoted that week to guest appearances in Chicago and thereby sold five million dollars worth of war bonds.

Beginning his fourteenth consecutive engagement at the Waldorf-Astoria, Xavier Cugat, the Rumba King, is now setting the tempo and dominating the scene with his music. Cugat, too, dances the rumba as well as he plays it, and that's one hundred per cent.

So when you are making plans for gaiety in Manhattan, be sure to put the Wedgwood room on your list.

Don't sleep through every 12 Midnight when the Waldorf-Astoria has so many good reasons for being awake.

YOUTH AT THE HELM

(*Continued from Page* 5)

at the same time, so he could renew his acquaintance with the repertoire and style of classic ballet.

In the thirty minute ballet, "Belle Starr", Tihmar combines his rich background of western tradition and folk lore with ballet tradition and makes a fine job of it.

We could go right on through the list of youthful artists of the company. Jack Gansert, an excellent young dancer, has danced since he was ten and has had a varied but thorough training in ballet, modern, theatrical and

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WEST COAST NEWS

(*Continued from Page* 12)

there. Isadora, for example, with her arrival in Petrograd paved the way for the use of symphonic music in the dance. Everyone knows how she inpired Fokine to freedom of movement.

"In short", said Stowitts, "she took the corsets out of the art of her time."

Ruth St. Denis preceded the Ballet Russe in London, Paris and Berlin with her Temple Dances. These dances were Nijinsky's inspiration for "Le Deu Bleu".

"She was a goddess in her dances; he was a god in his ballet," explained Stowitts.

After listening to all this, I wondered if perhaps I should not have registered so much surprise at their being there!

I ran into Adolph Bolm at Amkin Tamiroff's garden party for Russian Relief and told him that we must get together for a picture for DANCE Magazine. I hustled over to his studio the very next day and snapped the enclosed picture without even glancing sideways at the roomful of cuties that he was teaching.

Last Sunday, was the formal opening day of my studio. For the occasion, Belita was guest of honor and we had a preview of seventy-five Dance pictures which will be exhibited in New York this spring. The dance world of Hollywood turned up en masse: Zorina, Balanchine, Toumanova and her mamma, Viola Essenova, and her mamma, Mr. and Mrs. Bolm, Lester Horton, Harry Mines, Bill Matons, Stowitts, Naila Li, Eugene Loring, Lotte Goslar, Anna Molines, Princess Wahletka, Hubert Bland and Mrs. Bland, Mildred Mauldin, and Mrs. Tallchief, just to mention a few names at random. At least two hundred people showed up, and Belita and her delightful mamma made charming hostesses. It was gratifying to see so many Hollywoodians interested in the dance.

Mr. and Mrs. Hubert Bland dropped in yesterday and had a time for themselves looking thru my collection of dance pix. Hubert is dancing in films now and at the moment in "Sensations of 1944". Eleanor Powell is the star and David Lichine is doing the choreography. No longer with the Ballet Theatre, Hubert finds time to devote to his sculpture. He showed me pictures of his portrait heads of Dolin and Markova which were quite good. The one of Markova is now in the Dance Archives at the Museum of Modern Art.

Michael Mikeler spent the last three days of his civilian life skating with Belita at a benefit to raise funds for a hospital here for the maimed of World War Number Two.

Michel Panaieff was also inducted and is on a furlough. He was granted time to finish his part in "Rhapsody in Blue". He dances with Mrs. Le Roy Prinz. Panaieff also filled a charity engagement in San Francisco for Russian War Relief. I think it is admirable of Michael and Michel to spend their last free days for the duration doing things for our fighting boys and allies.

I had coffee and, with Corrine and Tito Valdez between musical shows at the Florentine Gardens. They do three sensational routines and it is remarkable that Corrine is still in one piece at the finish. I've never seen a girl tossed around so vigorously in all my life!

Larry Sleeper, my erstwhile assistant, is now dancing in the Folies Bergere in San Francisco. Larry's entrance is most pretentious. He is pulled on stage in a golden chariot drawn by eight lovely chorus girls dressed in the scantiest zebra costumes on record. Says he's having the time of his life and I don't wonder why.

NIJINSKY

(*Continued from Page* 16)

Nijinsky was so absorbed in his work that he didn't notice Massine's arrival until the choreographer asked him to go on. With the frenzy of despair Nijinsky twirled and swirled, leaped, jumped, bounced and pranced. His head, his arms, his legs flew about the room, and during the few seconds when he was not in motion we were surprised to see that he was whole. He hung in mid-air with his knees bent. His supple, thin body was a human corkscrew which spun, contrary to all rules, but yet kept his balance.

Massine, tears streaming down his cheeks, was convulsed with laughter. When he could speak again, he waved to Nijinsky.

"All right, my boy. Now show me your legs."

Nijinsky, painfully conscious of his skinny limbs, had been auditioning in street trousers, and had only changed his shoes and added his props. The boy stood in the middle of the room still clutching his suit cases. He did not move.

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THE AMPHIBIOUS BELITA

(*Continued from Page* 15)

danced as a ballerina anywhere in this country, and her forthcoming picture will really mark her American debut in that capacity.

I asked Belita whether she preferred dancing on toe or on ice.

"When I skate I want to dance," she said, "and when I dance I want to skate." She likes the movies because the camera gives her a chance to do both and to act, as well.

It would seem that these accomplishments were enough for anyone, but I learned a lot about Belita in the next half hour. She sings, paints, plays the piano and violin, speaks French, German and Spanish (besides English), is adept at sports, and is an accomplished swimmer. Her swimming takes the form of dancing under water. She dances on top of the water too, for she is one of the few people who can perform on water skiis. She skims the water at 50 to 70 miles an hour, and strikes ballet positions as she goes.

I marvelled that a girl could have learned so many things so well. I might have known that behind every artist there is the inspiration of another artist. Behind Belita's successful career is her mother, a striking-looking, aristocratic Englishwoman. As a society girl in the courts of England and Europe, where her father was consulting physician, she took an active part in the theatre arts. To prove the rightness of her theory that a good education in the arts fits people best for life, she started her children's training early, and made a thoroughgoing job of it. Her two sons fully confirm this. One of them, at twenty-one, distinguished himself in Africa and, invalided back in England, has a responsible government position. The other son is a major in the British army, at twenty-three.

As we said good-bye, I mentioned that I was on my way to see Gertrude Lawrence. This led to some reminiscing about Noel Coward. Mrs. Jepson-Turner said:

"When Belita was twelve, she danced for the Prince of Wales at an Elsa Maxwell party, and Noel Coward was her accompanist. After the performance he told us, 'Had I known I was playing for a great ballerina, I would have practised more.'"

If as a child Belita was surprising to Noel Coward, at nineteen she is surprising to everyone.

BUILDING DANCE AUDIENCES

(*Continued from Page* 14)

note is carried by a pure dance suite with an explanatory foreword known as "The History of the Waltz". This is made up of a peasant waltz, a Viennese waltz, a mazurka, a polka, a Schottische and a concert waltz.

These dance plays are a combination of dancing, talking and pantomime presented to piano acompaniment. When the narrator left the company the dancers started improvising their own lines and found it very satisfactory. Because the program must go fast and be entirely over in 50 minutes there is no time for costume changes. The costumes most often consist of basic dresses embellished with bits of finery and accessories as needed. And they don't need much, as their mime is so good that the children seldom realize that they saw things that were not there. There was the little boy who searched the stage carefully for the tails of the three blind mice which he was sure he saw being snipped off before his eyes. Or as it was expressed by one youngster, "What I like about the show is they have everything they don't have".

Audience response is the most wonderful part of these little shows. It is remarkable that there is any, as the customary introduction Miss Moore gets in a new school is a dry little speech by the thin-lipped principal that usually runs, "Now children today we have with us Miss Eloise Moore and her dancers. You're supposed to enjoy this so sit back and don't make a sound". But, it doesn't take Miss Moore long to break through this ice. The children get very excited and actually talk to the dancers. They warn Red Riding Hood that the wolf is coming. Then there was the boy who was serving as curtain puller and forgot himself so much that he followed the wicked witch onto the stage to keep her from getting the Sleeping Beauty.

Schools tie up additional activities with the appearance of the Eloise Moore dancers. Posters are made and colored, advertising campaigns put on. One school has an annual Eloise Moore day and the youngsters make and wear tags in the shape of dancers.

After the performance classes often write reviews of the show. The following excerpts from these show how clear-eyed the child audience is, and give an idea of the show's appeal.

Two of the Eloise Moore dancers show the lift and the swing of the old-fashioned waltz, and their audiences of children applaud lustily.

"I like the dancers because they use a lot of expression."

"I laughed a lot during the show."

"I think Cinderella's dress was beautiful and the Three Blind Mice very funny."

"It was just like the story books."

The older child notices movement and begin to want and to appreciate pure dance. This is shown in the remark of one who wrote, "I like much footwork in dancing."

Eloise Moore and her little company are making more dance audiences than is any other form of dance activity. Hundreds of children who would never experience dance as a theatre form in their lives are at least being made conscious of its existence and in later life are potentially part of the larger dance audiences we are trying to build. Meanwhile the children are having an interesting and important theatrical as well as educational experience.

SKATING IN ENGLAND

(*Continued from Page* 18)

standing in the center of the ice. The blast of a thousand pound bomb which fell on a building about one hundred feet away from the rink, had shifted the foundation and the brine pipes had been squeezed together. One of these pipes occasionally pops up above the ice surface. And still they skate here in London. As many times as the regulars can, they get away from their munition jobs and their Army, Navy and Air Force duties.

Fifty miles south of London is Brighton, the seaside resort and town on which George IV bestowed his patronage so lavishly and which is now affectionately known as "London by the sea". Here flourishes the only ice rink now open on the south coast. It is a fine modern rink, and very fond of its hockey, which if not the same high standard as pre-war, still brings together its thousands of howling supporters every Sunday. Here, too, Ice Dancing is fostered with three dance intervals of eight dances each on the schedule of every session. The young people are very keen on their dancing and very seldom is there an interval in the evening session which is not crowded.

Music for the dancers is supplied by recorded music amplified. I think the sound system idea which prevails in all the English ice rinks, and which is used to good effect in the Cleveland Skating Club, is the best all round idea for music suitable to skating. Many of the recordings over here are played by the Westminster Ice Rink band of London.

In Scotland there are several ice rinks open, and one in Birmingham, the "Midlands", is going strongly.

As you can see, ice skating is keeping up here in the British Isles, even if championship standard has had to be abandoned. The good skaters get into a rink as often as they can and there are many people who have started since 1939, and who are spending every free minute at a rink.

The social aspect has gained in importance and many happy little groups are to be seen chatting over a cup of tea at the side of the rink, or discussing some technical point in the middle of the ice. It is easy to see that as soon as peace reigns again, skating will be taken up by young and old alike with the same inexhaustible zeal as it was hitherto.

I hope to be able to write and tell you more about skating over here, and am even now writing more articles on skating which I think will be of interest to everyone who wishes to skate for pleasure. Skating on ice has been reorganized as a sport for youth here in England for about thirty years, but it has also been realized by the older folks that Ice Dancing is a recreation which combines the appreciation by physical and mental processes of music and rhythm, and allows us all to express ourselves on ice.

POLKA — 1844 - 1944

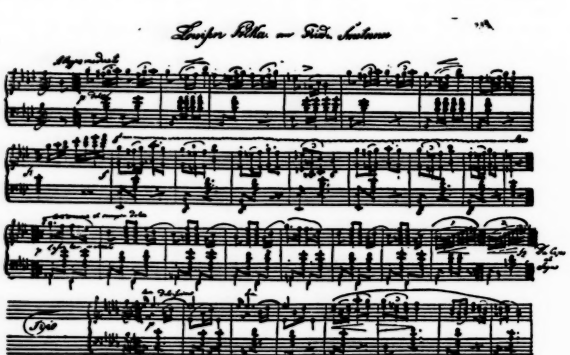
(*Continued from Page 7*)

in 1835. Langer relates that about 1830, in the villages and little towns of northern Bohemia, various dances enjoying tremendous popularity were danced in Polka rhythm. They had different steps and corresponding names, such as Trasak, Britna, Kvapik. In a number of villages, the dance in this rhythm went by the name of Polka and employed the pattern of steps that the Polka has always stuck to.

Folk dances of this genre had been accompanied by singing from way back, and there was steady scouting for new lyrics to go with the dance-tunes. Now it happened that in 1822, the Czech poet, Celakovsky, had translated into his native tongue Polish dance-songs from the countryside of Cracow, called "Cracoviacs". The Polish songs in their Czech translation suited to a T the melodies and dances in the Polka beat. The Czechs were quick to perceive this and began to sing these Cracoviacs to their polkas. Verses of Polish origin were thus linked with Czech dances.

When the couples had taken their places, one of the dancers went up and, standing in front of the musicians, sang the first half of a stanza, which the others immediately repeated. Then he sang the second half and this was also repeated by the chorus. After that, there was dancing to the music of the entire strophe and thereupon, in the same manner, the second one began.

There is a possibility that one of the Cracoviac verses bore the title of "The Polish Maiden" and that the Czechs carried over the verses with this title to one of their dances. But the odds are that the Czechs, out of admiration for the Polish people, gave the name of "Polka" to this dance that was sung and executed to Polish verses. The Polish Revolution of 1831 evoked tremendous sympathy for the Poles among the Czechs, as well as other European nations. The Polish colors were being worn, along with Polish costumes, and Polish books were in great demand. In that way, a dance with verses of Polish genesis would have been given a name honoring these gallant neighbors.

A widely disseminated theory that had turned up as early as 1840 sought to tie the name "Polka" with the Czech word "Pulka" ("a half"), some claiming "Polka" (= "Pulka") owed its name to the fact that it was half-sung, half-danced; others saying this labelling was due to the main step being a half step. But these ideas are not in the least plausible because etymologically there is no connection between "Pulka" and "Polka". In any case, the name together with the dance wandered from the countryside to the capital of Prague. There it was received, according to the diary of Smetana's music teacher, Josef Proksch, "with clapping of hands and fidgetting of feet."

From Prague, the Polka reached out into the wide world. In Vienna it was played for the first time in 1839 and scored an immediate hit. Not long after, it pushed its way into Berlin and, in a short time, made its bow in distant St. Petersburg.

Polkamania

It was in 1841 that J. Raab, ballet master of the Prague Theatre, came to Paris and gave several performances at the Théâtre de l'Ambigu. He it was who gave the French their very first glance of the Polka: stormy applause greeted the novelty. Raab was accosted for polka lessons, and two or three French dance professors, sniffing something good, quickly followed suit. But it was not till the winter of 1843-44 that it actually came into vogue. It was "un rage, un délire, une fureur", to cite a French historian. This "délire" spread like wildfire through the whole of Europe and over into America.

A Paris correspondent of the "London Times" reported that in that city, "Politics is for the moment suspended in public regard by the new and all-absorbing pursuit, the Polka". Coming back to Heinrich Heine, we read the following, written May 1, 1844: "The musical season is singing and resounding against all precedent in this month of May . . . — The hammers of the piano-forte work terribly on our nerves, and that great whirling convulsion, the Polka, gives us the coup de grâce or knockout blow."

At first, it was the little dancers of the various Parisian corps de ballet who took up the Polka and danced it with their beaux at the public balls. In short order, it was pounced upon by the most eminent dance teachers of the capital, first Henri Cellarius, and, hard at his heels, Laborde, Eugène Coralli, and Lucien Petipa. They succeeded in carrying the "Polkamania" from the ballrooms of the Faubourg Saint-Germain over into the salons of the nobility. The bourgeoisie did not lag in emulating the "élite"; by January 1844, the Polka was the dance-mode par excellence.

Cellarius and his competitors by no means taught the genuine, primitive, Czech Polka. Out of the folk dance, they concocted a kind of quadrille in keeping with the French taste which found the original somewhat odd and boorish. We get an idea of what this earliest Parisian Polka looked like from the descriptions and drawings that heaped up almost immediately into an immense Polka-literature. Here, in summary, are the first authentic instructions in the English language for the study of the dance. They appeared in March 1844 in the "Illustrated London News", authored by Eugène Coralli, Paris opera-dancer and dance professor. He set down five different figures. (More than these were never danced in Paris; in Berlin as many as ten were used.)

"The measure, or time, is 2/4; but to facilitate our definition, we subdivide each measure or bar into one-two-three-four; the accent on the two. — At the one, hop on the right leg, lifting or doubling up your left leg at the same moment; at the two, put your left leg boldly for-

ward on the ground; at the three, bring your right toe up to your left heel; at the four, advance your left foot a short step forward; now at the one in the next measure or bar of the tune, hop on the left leg, doubling or lifting up your right leg, and so on — proceeding in this step with your arm circling your partner's waist round the room. — The change of figures and duration of each in this dance is left entirely to the cavaliers."

Figure 2 employs the same step; the gentleman puts his right arm around the lady's waist, but now takes her right hand in his left, so that she stands directly in front of him. Then, leading her, he dances backwards round the room. Thereat, conversely, the lady dances backward, and the gentleman follows her.

Figure 3 is carried out, like figure 1, with the polka-step, as a round-dance similar to the waltz.

Figure 4 ("Pas Bohémien") makes use of the Heel and Toe step: The leading foot slides forward on the heel, with the toe raised.

Finally, Figure 5 is a "back waltz", executed with the back step of Figure 2.

Every ranking dance teacher of Paris taught not merely his own special figures; at the outset, each had even the basic steps performed in his own way. Cellarius — in contrast to Laborde and Coralli — set down the feet "with alarming passion", and in the opening step, threw the leg high-up backwards. Raab, who in the spring of 1844 returned to Paris, sought to restore to the Polka something of its simple, folksy character.

(*Continued Next Month*)

YOUTH TAKES THE HELM

(*Continued from Page* 27)

dramatic dancing, appearing as soloist with the Jooss Ballet, Essen Opera Ballet, the Metropolitan Opera Ballet, in musical comedy and in motion pictures.

The other two members of the company are the charming Norma Vaslavina who danced a solo in the erstwhile "Chauve Souris" and Audrey Keane. Both are lovely young American dancers.

Even the accompanists and costume designers are distinguished young Americans. Simon Sadoff and Lillian Bauer, both brilliant pianists, comprise the music department. Robert Tyler Lee of the University of California in Los Angeles designed the costumes for "Belle Starr". Paul du Pont of Broadway fame did the quick change costumes for "Spirituals".

Maxo Vanka, Yugoslavian painter, designed the costumes for "Balkan Sketches", and Miss Slavenska herself designed most of the other costumes. Already 58 of her sketches have been shown in art museums here and abroad.

Manuel Galea, although born in Spain, was educated in America and has done a thoroughly American job of the music for "Belle Starr".

Although Slavenska started her cross country tour of 70 concerts without a New York opening, those of us who saw the final rehearsal were thrilled at the scope of the program. There is such variety that every school of the dance will find something to call its own. Everyone who appears is an excellent all around dancer and performs in a top notch manner. Such color, movement, exuberance! What a treat for dance lovers throughout the country. Dancing teachers, better plan to take your whole school to this event when it comes your way.

The itinerary of the Slavenska Ensemble follows: Jan. 3, St. John, Quebec; Jan. 5, Ottawa, Ontario; Jan. 7, Montreal, Quebec; Jan. 10, Quebec, Canada; Jan. 11, Three Rivers, Quebec; Jan. 13, London, Ontario; Jan. 14, Kitchener, Ontario; Jan. 17, Toronto, Canada; Jan. 18, Hamilton, Ontario; Jan. 20, Battle Creek, Michigan; Jan. 23, Chicago, Illinois; Jan. 24, Nashville, Tennessee; Jan. 26, Lexington, Kentucky; Jan. 27, Dayton, Ohio; Jan. 29, Cleveland, Ohio; Jan. 31, Carbondale, Illinois; Feb. 1, Alton, Illinois; Feb. 5, Casper, Wyoming; Feb. 7, Boseman, Montana; Feb. 8, Billings, Montana; Feb. 9, Great Falls, Montana; Feb. 11, Ogden, Utah; Feb. 12, Boise, Montana; Feb. 14, Yakima, Washington; Feb. 15, Spokane, Washington; Feb. 16, Wenatchee, Washington; Feb. 17, Seattle, Washington; Feb. 19, Oakland, California; Feb. 20, San Francisco, California; Feb. 21, Santa Ana, California; Feb. 23, Lubbock, Texas; Feb. 25, Denton, Texas; Feb. 28, Edinburg, Texas; March 1, Houston, Texas; March 2, Alexandria, Louisiana; March 4, New Orleans; March 6, Florence, S. C.; March 8, Greenville, S. C.; March 9, Columbia, S. C.; March 10, Richmond, Va.; March 13, Lynchburg, Va.; March 14, Brooklyn, N. Y.; March 15, Washington, D. C.; March 17, Norfolk, Va.; March 18, Fredericksburg, Va.; March 20, High Point, N. C.; March 22, Bristol, Va.; March 24, Paducah, Kentucky; March 25, Louisville, Kentucky; March 27, St. Catherine, Ont.; March 28, Buffalo.

MARTHA GRAHAM

(*Continued from Page* 11)

"Salem Shore", (solo by Miss Graham), a ballad of a woman's longing for her beloved's return from the sea.

"Deaths and Entrances", the legend of the heart's life. The action takes place in a room and the halls of an ancient house. It concerns three sisters "doom eager" as the three Bronte sisters were "doom eager" to fulfill their destiny. It concerns the restless pacings of the heart on some winter evening. There are remembrances of childhood, certain dramatizations of well-known objects, dreams of romance, hatreds bred of longings and madness. It is "imagination kindled at antique fires". There are "Deaths and Entrances" of hopes, fears, remembrances, dreams, and there is ultimate vision. This is essentially a legend of poetic experience rather than a story of incident. In the secret life of the heart there are invisible actors and "Deaths and Entrances" with no barriers of period or time. Rather, there is suspension of time, and the subsequent intensification of experience at the sight of some simple remembered object: a shell, a glass goblet, a vase.

"Punch and the Judy" concerns man and woman. The text of all drama is squabble and scuffle. The Fates are any three women who direct the lives of others by their gossip and ridicule. Punch is a rascal of a husband. To escape her daily existence with him, The Judy flees into a dream world with Pegasus. She imagines herself in happy situations with the Three Heroes, the idealists. After her disillusionment, she takes Punch for what he is and starts again.

Those taking part were: Martha Graham, Jane Dudley, Sophis Maslowe, Erick Hawkins, Merce Cunningham, Ethel Butler, John Butler, Angela Kennedy, Nina Fonaroff, Pearl Lang, Robert Horan and David Campbell.

Maria Teresa is being congratulated on her dance performance in Washington by Senator Bankhead and Mrs. Bankhead, Mrs. Bankhead and Speaker Bankhead, and Colonel Crenshaw.

DANCE MAGAZINE PICKS A WINNER

(*Continued from Page* 10)

"Oh, yes, many, many times," she said and looked as demure as she did in the Valencia basket dance.

We found out by our own private sleuthing that Maria Teresa was a great favorite with the diplomatic group in the capitol, and we even managed to get a cute photo with all the famous Bankheads telling her how much they liked her performance.

Well, the upshot of our quizzing was that we decided we weren't by any means the first to discover that Maria Teresa was something to write about.

Argentinita, herself, had written that Maria Teresa combined all the essentials of a great Spanish dancer: "quality, rhythm and feeling, as well as beauty of face and form".

We also found out that Maria Teresa had already had plenty of offers to dance, but she was intent on a certain career and nothing seemed to have the power to turn her head or swerve her from her course.

Furthermore, we discovered that although Maria Teresa looks like something out of a book, a very romantic and aristocratic book at that, with her camelia-like skin, shining black hair and fabulous eyes, she is really a very modern and unspoiled young person. She charmed and entertained us no end by her unaffected frankness and good feeling.

"Do not think all my ancestors were royalists," she continued. "On my father's side, they were artists."

Or again, "I sent a picture of me dancing to my very proper and disapproving aunt in Puerto Rico, and she was most gracious about it, saying that she observed I was fully clothed and did not mind my dancing that way in America."

Or still again, "I have met so many generous and wonderful teachers in America. In Washington, Marian Venable was so kind to me. So many times when I was discouraged she inspired me to go on. And in New York, Monsieur Swoboda is so generous to his people. He gives them everything he has."

Well, anyway, we picked Maria Teresa for an all around winner, anyway you look at it, or her. So quick like a mouse we had our staff photographer, Gerda Peterich, do some pictures for our readers and were rushing to press before anyone scooped us, when what do you suppose happened? The famous Lecuona, modern Cuban musician and composer par excellence, came along, took one look at our little Castilian Beauty dancing one of his compositions, and pronto picked her as the dancer for his big Spring project.

But we saw her first, and you will all have to acknowledge that we know how to pick a winner. So let's all shake hands on that, Lecuona, Argentinita, the proper aunt in Puerto Rico, Marian Venable and Swoboda.

Here's to Maria Teresa Acuna—her youth, her beauty and her dancing!

MORE NEWS & CUES

(*Continued from Page* 24)

Slavenska, touring with her own dance group; Sono Osato, in "One Touch of Venus"; Mark Platt, in "Oklahoma"; Roudenko, Mladova, Volkoff in "The Merry Widow"; William Dollar, in "Rosalinda" and the American Concert Ballet; Issonova, in the movies.

The annual outdoor skating show on the rink of Rockefeller Plaza on December 23rd was a great success. The cast of "Stars on Ice" from the Center Theatre presented a breath-taking extravaganza with EVELYN CHANDLER performing a seven minute speed stint. Arabian acrobatics, leaps and swirls and the jumping feats of CAESAR and FREISINGER, Olympic champions, were dazzling interludes in the show. The humorous portion of the ice entertainment was presented by GERTIE and ROBERT UKSILA, the THREE KILTIES, BRUCE MAPES and the ICETTES. CATHERINE LITTLEFIELD directed the Rockefeller Plaza pageant.

R.O.

MIRIAM LAVELLE, acrobatic dancer of RKO's "Seven Days Ashore," will go on the road with George White's "Scandals" . . . PAUL DRAPER and LARRY ADLER, harmonica virtuoso, have been giving joint recitals for service men.

Ballet greats, ALICIA MARKOVA and ANTON DOLIN, surprised GERTRUDE LAWRENCE at the Mayan Restaurant by eating Irish Stew and then confessing they aren't Russian, but were born and raised in Ireland. (Miss LAWRENCE oughta read DANCE Magazine!)

NIKOLAI, who has been teaching dance at Ruth St. Denis' studio in Hollywood, has opened his own school there. He has just finished working in the Vera Zorina and George Raft picture "Three Cheers for the Boys" and is now doing a dance specialty with Betty Hutton in Paramount's "Incendiary Blonde".

NIJINSKY

(*Continued from Page* 28)

"Didn't you hear what I said?" repeated Massine. "Show me your legs."

Nijinsky laid down the props. He bashfully lifted his trousers just above the ankles.

"Higher", shouted Massine.

Nijinsky raised his trousers another inch.

"Higher", bellowed Massine, "I want to see your legs."

Nijinsky sternly stared at him. Suddenly with a look of fierce determination he tore the front of his trousers open. The audience gasped for air. The trousers slid to the floor. Underneath were the regulation tights, black, wooly and sexless. However, several minutes elapsed before the nervous tension was broken and the shattered onlookers recovered.

Massine mopped his forehead and signed Nijinsky at $50 a week for his show which is due on Broadway this month.

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1927			
Aggravating Waltz		Fanny May Bell	Dec.
1928			
The Gigolo	Tango	Ernest Belcher	Jan.
Varsity Drag	Ballroom	Albert H. Ludwig	June
Doing a Cartwheel	Acrobatic	Frank Tupper and Earle Wallace	July
Las Marianas	Spanish	Guillermo del Oro	Aug.
Cortez Waltz	Ballroom	Fanny May Bell	Sept.
The Ya Ya	Exhibition Fox Trot	Cortez and Peggy	Oct.
The Tango Waltz	Exhibition	Dunn and Marchon	Nov.
1929			
L'Amour de L'Apache	Adagio	Earle Wallace	Feb.
1930			
A Lesson in Tap Dancing (First)		Arthur Prince	Mar.
Fancy Costume	Toe	Edna Breyman	Mar.
Hoosier Hop	from It's Great Life		Apr.
Lesson in Tap Dancing (Second)		Arthur Prince	Apr.
Body Exercises for Tap Dancers		Arthur Prince	June
Honeymoon Rhythm	Tap	George Mitzi	July
Paramount Stamp	Novelty, Part 1	Arthur Prince	July
	Novelty, Part 2	Arthur Prince	Aug.
In the Wind	Plasto-rhythmic	Miriam Marmein	Dec.
1931			
Skaters' Waltz	Children	Dorothy S. Lyndall	Jan.
Midway Rhythm	Ballroom	Victor Sylvester	Mar.
Dance of the Jungle	Rhythm	Merle Prince	Mar.
Toe Strut		Lenoir Richards Martin	July
Prince Rhythm Buck		Arthur Prince	Sept.
The Pirate	For Boys	Miriam Marmein	Oct.
1932			
Tango Variation	Exhibition	Harry Binick and Mimi Cutler	Jan.
Eastern Fantasia	Plastic	Miriam Marmein	Mar.
An Irish Jig		George Mitzi	Mar.
Mickey Mouse Revue	Group	Mrs. Herbert Lee	Apr.
Dutch Clog		Lenoir Richards Martin	May
Hari Sami	Japanese	Gladys Hight	May
The Olympiad	Soft Shoe	George Mitzi	June
Autumnal Song	Plastic	Miriam Marmein	July
Jester's Frolic	Pageant	Harriet F. Harris	Aug.
English Hunting Dance	Character	Dorothy S. Lyndall	Sept.
The Siboney	Ballroom	A. J. Weber	Sept.
School Days	Children	Norma Allewelt	Oct.
Hollywood Tango	Ballroom	Elisa Ryan	Oct.
Plasto-Rhythmic Design for Seven Dancers		Miriam Marmein	Nov.
1933			
Cubanette	Ballroom	Maurine and Norva	Jan.
Sally Jim	Tango Waltz	Oscar Duryea	Feb.
The Dallas	Slow Fox Trot	Sam Bernard	Mar.
Tap Novelty		Lenoir Richards Martin	Mar.
Roosevelt Swing	Slow Fox Trot	Joseph Paul Neville	Apr.
Jazz Rhythm	Tap	Ray Leslie	Apr.
Woodland Ballet	Outdoor		June
When I Am Glad	Children	Dorothy Alexander	July
Hollywood Fox Trot	Ballroom	Bessie Clark	Aug.
El Garrotin	Spanish	Guillermo del Oro	Aug.
Nira	Ballroom	D. M. of A	Sept.
3-Point-2 Hop	Ballroom	The Keenans	Sept.
Cuban Rhythm	Ballroom	Dorothy Cropper	Sept.
Tension and Release	Corrective	Portia Mansfield	Sept.
Devil Dance	Acrobatic	Alys Leffler	Oct.
Variation	Ballet	Lasar Galpern	Nov.
Blue Eagle Waltz	Ballroom	Helen M. Whitten	Nov.
Continental Tango	Ballroom	A. J. Weber	Nov.
Roosevelt Hop	Ballroom	Forrest Thornburg	Nov.
Beginners' Rhythm	Tap	George Mitzi	Dec.

1934			
Chelsea Reach	Folk	Cecil Sharpe	Jan.
Blues Waltz	Ballroom	Alec Mackenzie	Jan.
Carioca	from Flying Down to Rio		Feb.
Lesginka	Tartar	Aron Tomaroff	Feb.
New Ballroom Combinations		Ed. P. Jameson	Mar.
Sleeping Beauty	Recital	Lucile Marsh	Mar.
Zuyder Zee	Children	Sonia Serova	Apr.
Fast Fox Trot Variations		Lucile Marsh	Apr.
Folly	Toe Solo	L. R. Martin	May
The Whistler and His Dog	Boy and Girl	Dorothy Alexander	June
Rendezvous	Com. Pantomime	Miriam Marmein	July
1935			
The Story of Peter Rabbit	Children	Ruth Wilson	Jan.
The Mericano	Ballroom	Oscar Duryea	Jan.
The Longshore	Ballroom	Rust & Deunigan	Feb.
The Hoop of Happiness	Group	Lucile Marsh	Feb.
Triflin'	Interm. Tap	Jack Dayton	March
Robin Hood	Solo	Carmen Glenman	Apr.
The Hollywood	Interm. Tap	Frank Hall	Apr.
The Wesleyana	Ballroom	W. C. Freeman	May
Inspiration Waltz	Ballroom	Louis Stockman	May
The Martinique	Ballroom	Oscar Duryea	May
Dance of the Gypsy	Character	Dorothy S. Lyndall	May
Rondine	Group	Dorothy S. Lyndall	June
Rainy Day	Solo	Norma Allewelt	June
Invitation to the Dance	Pantomime	Dorothy S. Lyndall	Aug.
The Villain Pursues Her	Novelty	Harry Berlow	Aug.
Flying Hands	Novelty	Dorothie Smith	Sept.
Piccolino	Ballroom	Dorothy Norman Cropper	Sept.
Trio Adagio		Grace Bowman Jenkins	Nov.
Fox Trot Novelty	Ballroom	Robert Hefftner	Nov.
Tango Variations	Ballroom	Bassoes	Nov.
1936			
Fox Trot Variations	Ballroom	Louis Stockman	Feb.
Circles	Novelty	Dorothy S. Lyndall	Mar.
Riviera	Ballroom	Thomas Parson, Margaret Burton	Mar.
Espanita	Group	Dorothy S. Lyndall	May
Tango Americain	Ballroom	Esther Pease	May
Tango	Ballroom	Thomas E. Riley	June
Swing Waltz	Ballroom	Helen Powell Poole	Aug.
Valse Noble	Ballet	Lasar Galpern	Aug.
Las Sevillanas	Spanish	Angel Cansino	Nov.
The Collegiate Swing	Ballroom	Thomas Parson	Nov.
Elementary Fox-Trot	Ballroom	Albert Butler	Dec.
Intermediate Fox-Trot	Ballroom	Albert Butler	Dec.
Over the Hurdles	Novelty Tap	Harry Berlow	Dec.
Swing Time One-Step	Ballroom	Edna Rothard Passapae	Dec.
1937			
Su-zi-Q	Tap	Bernie Sager	Jan.
Pas de Deux from Le Lac Des Cygnes	Ballet	Nancy Knott	Feb.
A Girl, A Boy, A Locket	Pantomime	Dorothy S. Lyndall	Mar.
German Band	Ballet	Gladys Hight	Apr.
Swing Bolero	Ballroom	Henry Jacques	July
Mazurka	Folk	Hazel Sharp	Oct.
The Big Apple	Ballroom	Thomas Parson	Nov.

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